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He may attribute the impression made by a good film to one particular excellence: the fact that it is based on a best-selling novel; the performance of a favourite star. These things matter. But they do not stand alone. A novel must be turned into a shooting script. An actor must work under a director. Many, many talents combine to make a great film and a prosperous, exporting industry; or at least a potentially prosperous one.

What talents do we in fact possess? In Britain we have a world-respected theatre tradition that was strong before Shakespeare. We breed actors and actresses who are quoted as examples whenever acting is discussed. We have gifted producers, directors, script-writers and cameramen. They want to make worthwhile films. They can.

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Good films are born of the marriage of all these talents.

The Rank Organisation is making at Pinewood twenty films a year, involving an investment of over £3½ million. All of them are intended as good international entertainment. Some we know to be outstanding; for example "A Town Like Alice" and "Reach for the Sky".

Within the next few months the Rank

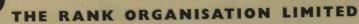
Organisation will be releasing no less than six Pinewood films—a new Norman Wisdom film "Up in the World", "Checkpoint", "House of Secrets", "Tiger in the Smoke", "The Battle of the River Plate" and "The Spanish Gardener" from A. J. Cronin's novel, starring Dirk Bogarde.

It takes roughly two years to plan, prepare and make an important film: two years of heavy investment in creative talent as well as money. With U.K. Entertainment Tax at its present level this is simply too much to ask of any film industry.

Abroad, our films earn enormous goodwill for this country. And they earn foreign currency with negligible outgoings for imported raw material. We could earn more of both if we had long term financial stability. But we can only have that when the Government very substantially reduce the burden of Entertainment Tax, and fully appreciate the importance to this country of showing Britishfilms abroad. Then British talentcan work without one arm tied behind its back



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* "The mingling of one thing with another" — Shorter Oxford English Dictionary.





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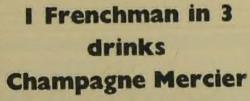
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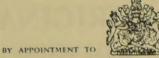
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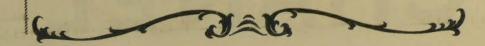
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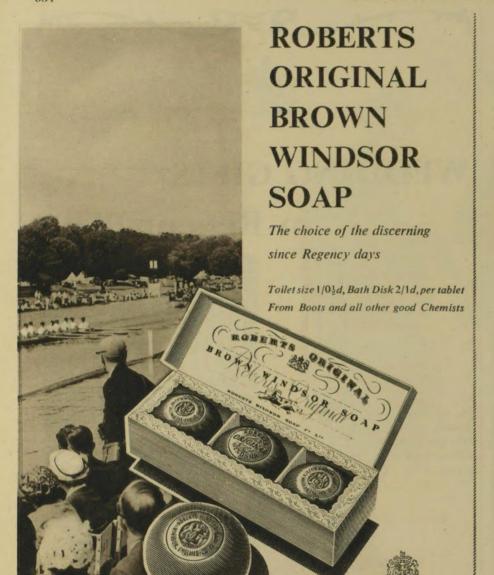
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SATURDAY, OCTOBER 6, 1956.



"BRIGHTER THAN THE SUN": THE FAMILIAR MUSHROOM RISES THREATENINGLY INTO THE SKY AFTER THE EXPLOSION OF BRITAIN'S SIXTH ATOMIC WEAPON AT MARALINGA, SOUTH AUSTRALIA, ON SEPTEMBER 27.

After waiting for sixteen days for the right weather conditions, the first atomic device of Operation "Buffalo," the present series of atomic tests, was exploded successfully at 17.00 hours Australian Central Standard Time, on September 27. This was the first test at Maralinga (the "field of thunder," in the language of the aborigines), the new testing-ground, which has been built in the far west of South Australia, at a cost of some £6,000,000. 1500 spectators and observers saw the explosion, mostly from a distance of

seven miles. 250 Servicemen, known as "indoctrinees," stood about six miles from the tower on which the device was exploded. After several hours they moved forward into the explosion area, wearing protective clothing and rubber boots, to record conditions therein. Within seven minutes of the explosion, two Canberra bombers approached the vast mushroom cloud, and one of them entered it. From the air there was little evidence of a crater, but there was a grey scar nearly half a mile wide.



By ARTHUR BRYANT.

THE ONLY PORTRAIT OF DOMENICO SCARLATTI.

THE official British attitude towards foreigners in the abstract and foreigners in their individual human capacity are strangely contrasted. In the aggregate, however arrogant and high-handed she may have sometimes been in the past, Britannia has now become a very meek and well-mannered dame, anxious to make concessions to others, to be just and even quixotically generous in her dealings with them, and at times almost falling over herself backwards to avoid resort to the old, bad arbitrament of force and superior courage. Only under extreme provocation and insult will she react against a Hitler or a Mussolini or a Nasser, though then, curiously enough, as the years 1939–45 proved, she displays all her old bulldog belligerency and relentlessness. But, for the rest, she is quite prepared in the name of international amitty to pay out enormous prepared, in the name of international amity, to pay out enormous sums annually in interest to Oriental

war-profiteers for the privilege of having defended them and their capital from Nazi and Japanese brigands and to allow her Merchant Marine to be increasingly controlled by Mediterranean millionaires and her credit by transatlantic bankers. As for her humility and docility towards her former enemies—towards those who destroyed her own peace and property and that of the world—it is scarcely credible at times. To-day her occupy-ing—or rather, protecting soldiers in Germany are hardly much better off comparatively in relation to the rich and rather hostile civilian popula-tion around them, than their khaki-clad predecessors in German prison camps during the war. It is "Jerry" who now rides in the limousine and lives on the fat of the land, and his erstwhile conqueror who tramps on foot and lives on Spartan boards and fare. Thanks to this excessively generous attitude on the part of the rulers of Britain, it is the vanquished, not the victors of Alamein and Falaise who the herrenvolk now. East Germany, one under-stands, things are different. In their attitude as indi-

viduals, however, the English are different. Here, in their outlook on foreigners, they are still their old insular, unre-generate selves. However strong their political adherence to the concepts of international law and peace and however friendly they may become with some particular foreigner or foreign family, deep down in his island soul the average Englishman regards all foreigners as a joke. When every other resort fails, the B.B.C. can always be sure of a laugh in every home by introducing a foreigner trying to pronounce English, except, curiously enough, on the Third Programme, where lectures or talks on the higher thought, politics and the arts are regularly relayed with great solemnity by foreign savants and artists speaking English in "Itma" accents without their raising so much as a smile.

The most comic of all foreigners, of course, to an Englishman is his old friend, ally, and erstwhile enemy, the Frenchman. His gestures, his delicious attempts to speak English, his reputed habit of eating frogs and snails and of shooting sparrows and the smaller feathered denizens of the hedges still provoke the same hearty English laugh as in the days of du Maurier and Teniel or even in those of Gilray and Rowlandson. Fortuntely for the Enterte Cordials, for the province of the same his restriction and the same has a summer of the same ha nately for the Entente Cordiale—for there is nothing so salving to offended dignity as a good laugh at the offender—cross-Channel ridicule is a two-way traffic, and the French, a highly intellectual people with a strongly-developed sense of the comic, enjoy the absurdities of the English as much as we enjoy theirs.

I was reminded of this some years ago by a delightful report, taken from Le Matin and printed in an English newspaper, describing in humorous terms a cricket match between a visiting team from Nottingham and the Standard Athletic Club of Paris. It was written in a vein of surprised incredulity and must have given pleasure to thousands of amused French readers. It must have given equal pleasure to thousands of equally amused English readers. "On the lawn," wrote this observant Gallic critic, "there was two teams of eleven men, all dressed in white as for tennis, some wearing small caps. A resemblance is also seen to football or hockey because of men whom one saw crouched ready to defend the goals. Those goals, if you please, are formed of three sticks stuck in the ground, supporting two small wooden carved objects. This forms a wicket. When

This forms a wicket. When the ball attains the wicket the goalkeeper is eliminated. These goalkeepers each holds with two hands a wooden racquet with which he defends his wicket. Their legs are protected by white armour. In short, the principle is that of football."

For being a Frenchman

For being a Frenchman, the reporter, in order to make his readers understand, felt it essential first to make them grasp the fundamental principle on which this English sport is based. That done, he described the game itself: "A man runs ten metres in the direction of ten metres in the direction of a batsman and throws the ball straight at him. The batsman brandishes his racquet and redirects the ball towards the outside. Men run, one of them seizes the ball and the score changes. Finished for the moment, says the referee, 21 points to Nottingham. Should a batsman send the ball out of the ground, it is ten points for him. The stroke is rare. On striking the ball the batsman dashes ball the batsman dashes towards his vis-à-vis, and if no one has caught the ball it is a point for his team. In the second half this will be the job of the other team. The rain fell as between the Orcades and the Shetlands; but they, with that indifference formerly shown during the blitz, remained stoic. Then occurred an incredible thing. Mr. Blackburn, of Nottingham, correctly received the heavy ball (wood and rubber surrounded by leather) on his wooden racquet. But with terrible force the projectile deviated and struck him in the face. He stepped back, staggered and fell upon the grass. Blood flowed in stream from his wound. a stream from his wound, 'Nottingham 37 points,' the referee announced, while they removed the unfortunate batsman on a stretcher. The rain increased and the match

was stopped."
"For a national and esoteric sport," the astonished French critic concluded, "only

RECENTLY REDISCOVERED IN PORTUGAL: A FINE PORTRAIT OF THE GREAT KEYBOARD COMPOSER, DOMENICO SCARLATTI (1685-1757), PAINTED BY A MEMBER OF THE VELASCO FAMILY. This sole portrait of Domenico Scarlatti, which had belonged to the Scarlatti family until 1912, has just This sole portrait of Domenico Scarlatti, which had belonged to the Scarlatti family until 1912, has just been rediscovered in the collection bequeathed to his native village of Alpiarca, near Santarem, by Senhor José Relvas, a former Portuguese Ambassador to Madrid. The composer's features were known hitherto only by a small engraving of 1867, which must have been taken from this portrait. On internal evidence the painting can be dated to 1738, when Scarlatti had been declared eligible for knighthood in the Portuguese Order of Santiago and allowed to wear the fine clothes in which he sat for this portrait. The letter he holds in his left hand is addressed "Al Signor D. Domenico Scarlatti." His right hand is resting on a shallow harpsichord, apparently of the Italian type. This important discovery was made by Professor Reynaldo dos Santos, President of the National Academy of Fine Arts, Lisbon.

seen taken from this portrait. On internal evidence had been declared eligible for knighthood in the fine clothes in which he sat for this portrait. Signor D. Domenico Scarlatti." His right hand is dian type. This important discovery was made by the National Academy of Fine Arts, Lisbon.

In the course of centuries of the course which both to wonder and to laugh.

PRINCESS MARGARET'S VISIT TO MAURITIUS: PORT LOUIS SCENES.



WHERE PRINCESS MARGARET STAYED: LE REDUIT, THE RESIDENCE OF THE GOVERNOR OF MAURITIUS, WHICH WAS BUILT IN 1749.



WHERE PRINCESS MARGARET DISEMBARKED ON SEPTEMBER 29: PORT LOUIS, THE CAPITAL OF MAURITIUS, WHERE UNPRECEDENTED CROWDS THRONGED THE STREETS.



(Above.)
GREETED BY FLAG-WAVING CHILDREN:
PRINCESS MARGARET
DRIVING IN AN OPEN
CAR PAST SOME OF
THE TEN THOUSAND
CHEERING CHILDREN
ASSEMBLED AT LINES
BARRACKS.



LEAVING GOVERNMENT HOUSE AFTER HER ARRIVAL IN PORT LOUIS: PRINCESS MARGARET WITH THE GOVERNOR OF MAURITIUS, SIR ROBERT SCOTT.



ON THE AFTERNOON OF HER ARRIVAL IN MAURITIUS: PRINCESS MARGARET ATTENDING A RACE MEETING AT CHAMPS DE MARS, WHERE SHE WAS GREETED BY HUGE CROWDS.



STRUGGLING WITH THE CROWD: POLICE TRYING TO HOLD BACK SOME OF THE PEOPLE WHO BROKE THROUGH THE BARRIERS IN THEIR EAGERNESS TO GREET THE PRINCESS.

Princess Margaret arrived at Port Louis, in the Royal yacht Britannia at the beginning of her three-day visit to Mauritius on September 29. She received a welcome from unprecedented crowds and throughout her stay in the island her presence aroused unparalleled scenes of enthusiasm. On the first day of her visit Princess Margaret fulfilled a great many engagements. In the morning, after receiving an address of welcome from Mr. H. R. Vaghjee, Vice-President of the Legislative Council, in the Throne Room of Government House, the Princess toured several streets of Port

Louis and was cheered by 10,000 schoolchildren who had assembled at the barracks. After laying the foundation-stone of the Royal College School she went to Le Reduit, the Governor's residence, where she stayed during her visit. In the afternoon she attended a race meeting at Champs de Mars and, in the evening, a Government banquet which was followed by a firework display. At times during the Princess's visit the enthusiasm of the crowds was so great that the police had difficulty in holding them in check, and people broke through the cordons.

AT HOME AND ABROAD: A MISCELLANY OF NEWS FROM MANY COUNTRIES.



FOR THE NEW GERMAN LUFTWAFFE: A JET AIRCRAFT, BEARING THE FAMILIAR IRON CROSS, IS HANDED OVER AT FURSTENFELDBRUCK,

BAVARIA.

A number of American jet aircraft were handed over to the new West German Luftwaffe on September 25. These are the first jets for the new Luftwaffe, which has an ambitious development programme. There will be 2383 aircraft, of which 1230 are to be built in Germany.





SYMBOL OF THE FIRST AFRICAN STATE TO ACHIEVE INDEPENDENCE WITHIN THE COMMONWEALTH: THE FLAG OF GHANA. On March 6 next year the Gold Coast, subject to Parliamentary approval, is to become the first African State to achieve independence within the British Commonwealth. The country will assume the name of Ghana and its red, gold and dark-green flag is shown above. The black star represents the lodestar of African freedom.



AT ABERDEEN ROYAL INFIRMARY: THE QUEEN
MOTHER PRESENTING A MEDAL TO A NURSE.
On September 26 Queen Elizabeth the Queen Mother
visited the Aberdeen Royal Infirmary to present prizes
to the nursing staff. Our photograph shows the Queen
Mother presenting a medal to Nurse Anne Craig.



CANADA'S FIRST NUCLEAR POWER STATION: TURNING THE FIRST SODS FOR THE PROJECT. On September 18, work on Canada's first nuclear powerstation at Des Joachims, on the Ottawa River, was inaugurated when Mr. C. D. Howe, the Minister of Trade and Commerce (right), and Mr. L. Frost, Premier of Ontario, turned the first sods of the project.



REPLYING TO THE FIRST PUBLIC TELEPHONE CALL TO CROSS THE ATLANTIC BY UNDERWATER CABLE: DR: CHARLES HILL TALKING FROM LONDON.



MARKING A NEW ERA IN WORLD TELECOMMUNICATIONS: MR. C. F. CRAIG, PRESIDENT OF THE AMERICAN TELEPHONE AND TELEGRAPH CO. On September 25 a new era in world telecommunications was ushered in when the newly-laid submarine telephone cables linking Britain and America were used to open the lines for public service. Mr. C. F. Craig, speaking from New York, exchanged congratulations with Dr. Charles Hill, the Postmaster-General in London.



THE PREPARATIONS FOR THE U.N. DEBATE OF THE SUEZ CRISIS: THE SECURITY COUNCIL MEETING AT WHICH PROCEDURE WAS DECIDED.

THE SUEZ CRISIS AND THE UNITED NATIONS: **PROCEDURAL** DISCUSSIONS BY THE SECURITY COUNCIL.

ON September 26 the Security Council of the United Nations met in New York under the presidency of Senor Nunez-Portuondo, of Cuba, to decide how and whether it should hear the motions on the Suez Canal crisis. After the president had requested delegates to confine the president of the president dent had requested delegates to confine themselves to procedural matters, the U.K. delegate, Sir Pierson Dixon, briefly described the circumstances in which Britain and France were coming before the Council to protest against the seizure of the Canal by Egypt; and he was followed and supported by the French delegate, M. Cornut-Gentille. The U.S. delegate, Mr. Cabot Lodge, welcomed the Anglo-French initiative and hoped that other users of the Canal would support their action before the Council. Mr. Sobolev, the Russian delegate (who was accomlev, the Russian delegate (who was accompanied by the Russian Ambassador, Mr. Zarubin, visible behind his right shoulder in the lower photograph), next spoke in support of the Egyptian counter-complaint and spoke violently of British and French and spoke violently of British and French concentrations of military, naval and air forces in the vicinity of the Canal. After a Yugoslav proposition that both complaints should be debated simultaneously had been rejected by six votes to two, with three abstentions, the Council decided to place on its agenda both the Anglo-French and Egyptian items for substantive debate, the Anglo-French complaint to be heard first in the first week of October. heard first in the first week of October.



THE RUSSIAN DELEGATE HOLDS UP HIS HAND TO SUPPORT THE SOMEWHAT CURIOUS YUGOSLAV PROPOSITION THAT THE EGYPTIAN AND ANGLO-FRENCH CASES SHOULD BE HEARD SIMULTANEOUSLY; AND SIR PIERSON DIXON, THE U.K. DELEGATE. (RIGHT) SEEMS SURPRISED. THE PROPOSITION WAS LOST.

EOKA IN CYPRUS-LEADERS AND CRIMES.



SOME LEADING EOKA TERRORISTS: GRIVAS (THIRD FROM RIGHT), POLIVIOU (EXTREME RIGHT), MARKOS DRAKOS (SECOND FROM LEFT).



AFTER AN EOKA AMBUSH: THE OVERTURNED VEHICLE IN WHICH MRS. MARY HOLTON, OF THE W.V.S., WAS KILLED. A SOLDIER WAS SHOT.



MURDER IN NICOSIA: TWO BRITISH POLICE SERGEANTS LIE DEAD ON THE PAVEMENT, WHILE A WOUNDED THIRD (LEFT) FIRES AFTER THE GUNMEN.

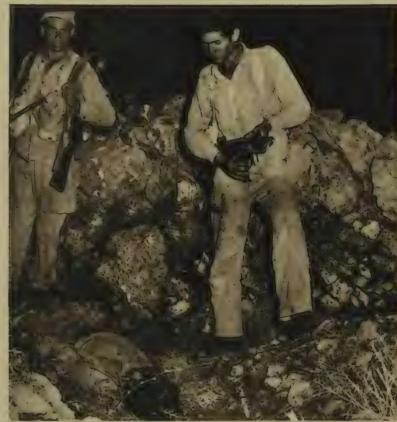
ON September 28 further extracts of the captured diaries of Colonel Grivas, the EOKA leader, with letters exchanged between him and Archbishop Makarios, were published by the Government ("Terrorism in Cyprus"; Stationery Office; 2s.). On the same day three British police sergeants in plain clothes were walking in Ledra Street, Nicosia, when there was a burst of shooting from gunmen. All three police drew revolvers and fired back, but two, Sergeant H. B. Carter and Sergeant C. J. Thoroughgood, died; the third, Sergeant W. I. J. Webb, though wounded, continued to fire. Later the same day two vehicles were ambushed in the Kyrenia hills and a W.V.S. member, Mrs. Mary Holton, and Private C. V. Read, of the Wilts Regiment, were also killed. Also on September 28 Sergeant Jepson, who had been shot on September 23 while returning from church with his wife and tenyear-old daughter, died of his wounds.

VIOLENCE ON THE JORDAN-ISRAEL BORDER.

FOUR people were killed and sixteen wounded on September 23, when a party from the twelfth Congress of the Israel Archæological Society was fired at during a visit to the settlement of Ramat Rachel, close to the Jordan-Israel border. Though it was claimed that an "unbalanced" Jordan soldier was solely responsible for this outrage the Israeli forces lost no time in making a reprisal raid. On the night of September 25 and 26 Israeli troops stormed a Jordanian Army position and a police post in the Husan area, near Ramat Rachel. United Nations observers found the bodies of thirty-eight Jordanians and of a twelve-year-old girl after the raids. The attack was carried out in three parts and met with fierce resistance.



JUST BEFORE THE SHOOTING INCIDENT IN WHICH FOUR WERE KILLED AND SIXTEEN WOUNDED: THE PARTY FROM THE CONGRESS OF THE ISRAEL ARCHÆOLOGICAL SOCIETY AT RAMAT RACHEL, ON THE JORDAN-ISRAEL BORDER.



DURING A REPRISAL RAID ON SEPTEMBER 25 AND 26: TWO ISRAEL SOLDIERS PASS A DEAD JORDANIAN IN THE HUSAN AREA.



A TRIUMPHANT RETURN ACROSS THE TROUBLED BORDER: AN ISRAELI ARMOURED CAR AND SOME OF THE SOLDIERS WHO TOOK PART IN THE RAID ON JORDAN POSITIONS IN THE HUSAN AREA.

OCCASIONS MILITARY, POLITICAL AND JUDICIAL ON EITHER SIDE OF THE IRON CURTAIN.



QUEEN SIRIKIT OF THAILAND (RIGHT CENTRE) SWEARING THE OATH TO ENABLE HER TO ACT AS REGENT WHEN THE KING ENTERS A BUDDHIST MONASTERY ON OCTOBER 22. During the fortnight October 22-November 5, King Bhumibol Adulyadeh of Thailand is to serve as a Buddhist monk, it was announced in Bangkok on September 18. During this period he will live in a cell once occupied by King Mongkut. Two princes will serve as priests at the same time.



MR. KHRUSHCHEV (LEFT FOREGROUND) WITH MARSHAL TITO (RIGHT) DURING THE LATTER'S "HOLIDAY" IN THE CRIMEA. After Mr. Khrushchev's visit to Yugoslavia, both he and Marshal Tito suddenly left for Russia on September 27 by air; and this was described by Russian sources as a holiday in the Crimea. The Yugoslav Government Press, however, spoke of "open questions and differences in views."



THE OPENING OF THE EIGHTH CONGRESS OF THE CHINESE COMMUNIST PARTY IN PEKING: A VIEW OF THE ROSTRUM, SHOWING MAO TSE-TUNG SPEAKING. Although the Chinese Communist Congress which opened at Peking on September 15 is the eighth to be held, it is the first since that at Yenan in 1945. It was attended by 1000 delegates and visiting delegations from fifty countries. The Chinese Communist Party is now said to number nearly 11,000,000, of whom nearly 70 per cent. are peasants. When the Congress ended, the leaders of the party entertained visiting celebrities.



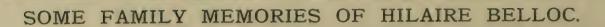
THE OPENING OF THE POZNAN TRIALS: THREE YOUNG MEN, SEPARATED BY POLICE, ACCUSED OF THE MURDER OF A SECURITY POLICE CORPORAL DURING THE RIOTS ON JUNE 28.

In all, 154 persons have been arrested and are to be tried in connection with the Poznan riots of June 28, when 53 people were killed in the streets. In the first two trials on September 27 three young men were accused of murder; and in another court eight youths and a man of thirty-five were charged with attacking the gaol.



MARSHAL JUIN (LEFT), COMMANDER-IN-CHIEF OF ALLIED FORCES, CENTRAL EUROPE, SALUTING A GATHERING OF ALLIED OFFICERS DURING A FAREWELL REVIEW AT FONTAINEBLEAU.

On September 28, Marshal Juin, who relinquished at his own request his appointment as Commander-in-Chief, Allied Forces, Central Europe, as from October 1, issued an Order of the Day to all forces under his command and in a farewell ceremony inspected a review of troops and delivered a farewell speech to them.



"TESTIMONY TO HILAIRE BELLOC," By ELEANOR and REGINALD JEBB."

An Appreciation by SIR JOHN SQUIRE.

THE "official" biography of that most versatile I of authors, most powerful of personalities and most convinced and combative (though always scrupulous and seldom impolite) of controversialists, Hilaire Belloc, has still to come. It is, I believe, in preparation, If it contains an adequate selection of letters written to him and by him, autobiographical glimpses from his own pen and memories of him, in his many aspects, from the pens of others, it is bound to be an imposing and durable book. Much that we should like to know, since he lived to the age of eighty-three, must inevitably be missing. For most of three, must inevitably be missing. For most of his contemporary, and many of his junior, friends passed away before him. Had he died at thirty-five (the age at which I first met him) or forty-two (the age at which I first began to know him well), his school-friends at the Oratory, some of his comrades in the French Artillery, his companions and rivals at Balliol and the Oxford Union, his fellow-writers in Fleet Street and on the ascending slopes of

ascending slopes of Parnassus, and even men who sat with him during his brilliant and ineffective incursion into the House of Commons, would have rushed into print with their memories or gladly assisted others with them. But he outlived almost all of them. We know far more about the early lives of Byron, Shelley, and even Keats (who moved in a much narrower circle than those other two) than we do about the early life of so ultimately universal an eminence as Lord Tennyson—in spite of all the gap-filling which has recently been so pains-takingly and successfully

achieved by the poet's grandson, Sir Charles. It has often been remarked that it is a great pity that Boswell knew Doctor Johnson only in his later days and could only scrape together information about his youth and early manhood. But is a normal misfortune when men run over that is a normal mislortune when hen run over the allotted span. Old, they arouse awe amongst their juniors; young, unless they cause a shock by suddenly dying, and people begin saying, "And did you once see Shelley plain?" their contemporaries have no notion of their magnitude and merely regard them as pretty clever fellows and wonder, in the intervals between wonderings

HILAIRE BELLOC IN 1912.

that matter, elsewhere. Belloc survived the

collapse of France

(I was with him on the day on which it was

announced, and he seemed suddenly

to have aged ten years), the re-covery of France with De Gaulle

entering Notre Dame, and lived to see the sacrifice

of Eastern Europe

to Russia. Had he lived until this

day he might have remembered beautifully-

written, and historically com-

prehensive, book,
"The Battleground," written,
I think, about
1932, which

about their own futures, whether they will come to anything, and, if so, what.

Belloc's close friends of his own generation have gone. Had he died twenty-five years ago, Chesterton and Maurice Baring, to name two only, could hardly have avoided commemorating him and recording his sayings and doings in the gayest and most serious moods of his youth. Nevertheless, there is likely to be a considerable and a growing literature about him, and much material from diaries and other documents may still come to light. The first book about him was published at least forty years ago. It was written by the late Edward Shanks, a penetrating critic and a pellucid poet, in collaboration with a friend of his called Creighton Mandell, whose names curiously reversed those of his uncle, the Bishop and historian, Mandell Creighton. That was chiefly, as was natural, the subject being alive and merely middle-aged (apart from the fact that Belloc would have intensely disliked a "personal" Belloc would have intensely disliked a "personal" book about him in his lifetime), a critical account and eulogy of the "works" up to that date. Half the good poems had already been written: though "Halnacker Mill," "Tarantella" and "In Praise of Wine" were to come later. The published essays were already very numerous, and quotations from them supported the author's view, already expressed by Rupert Brooke, that, in spite of his occasional mannerisms, Belloc wrote prose as clean, supple and musical as that of any other living Englishman. And there was already a formidable array of historical, biographical and

a formidable array of historical, biographical and *"Testimony to Hilaire Belloc." By Eleanor and Reginald Jebb, Illustrated. (Methuen; 16s.)

political works, as well as travel-books (with "The Path to Rome" supreme amongst them) and the comic volumes of verse, some for children and some for their subtler elders. After that time Belloc, with his zest for life and literature, his near-mania for incessant work, and his pas sionate desire to fight for his Faith, must have doubled, to use the horrible word, his "output." Only in his last years, bulky, frail, be-caped, white-whiskered, stick-supported, in his ancient house, with the windmill, King's Land, in Sussex, did he cease to produce. There, at eighty-three, he tripped over something in his study, so full of odd old souvenirs, and was burnt and shocked. He was taken to a Catholic hospital, and died with the last of his family around him. His wife, to whose memory he was always devoted, had died early in 1914, just before he achieved wide repute and financial success. His eldest and brilliant son, Louis, who was in the Air Force,

had vanished; over Germany in the last week of the First World War. His youngest, dear and charming son, Peter, had died, as a captain in the Royal Marines, in the Second. Such afflictions have been common in our time; but perhaps they bear most heavily on those who have never had any delusions about the deliberate intentions of the reigning powers in Germany—or, for points. Here is another of which the same may

The book is the joint production of Belloc's elder daughter, who records her childhood memories of him, of their travels, and of his memories of him, of their travels, and of his friends, up to 1914; and of her husband, Reginald Jebb, who first met Belloc in 1921. There is a gap in years there: and that gap, unfortunately, covers the era during which Belloc was at his most active. There is also a profound difference between the nature and quality of Mr. Jebb's memories and those of his wife. She writes as a child, and quite enchantingly, about "Papa" and his friends, with a freshness reminiscent of Eiluned Lewis's "Dew on the Grass." Everything in town or country, in England or in France. thing, in town or country, in England or in France, is a discovery to her. She even discovers things about her extremely rational father. "Once Aunt Julia brought some glorious golden wild broom into the house, which frightened and annoyed my father as he was very superstitious and said it father as he was very superstitious and said it was most unlucky. She, never having heard of this and being entranced by the blossom, did not readily give in the whole second to be seen the second to be seen to be seen the second to be seen the second to be seen t readily give in to what seemed to her unreasonable, so my father became quite threatening and won the argument, as Aunt Julia reluctantly took the broom out into the garden. We thought the whole episode of flashing eyes and fear and authority among the garden. authority among the grown-ups a fine entertainment. Such a nice change to see a grown-up Aunt being ordered to obey!" I must take this with a grain of salt. Belloc, for all his convictions, was one of the least superstitious men I ever knew. Superstitions, of other people, were, however, fun to him. I remember once that he

had lost something—something quite trivial, though not, perhaps, quiteso trivial as a collarstud. He rose from the luncheon table and said to me in his delightful tenor voice, "Well, my child, I had better go to the Cathedral and light a candle to the idol being the Cathedral Westminster and the idol Saint Anthony of Padua. Only a believer can make such jests.

Mr. Jebb deals mainly with Belloc's controversial life, in regard to politics and religion. He is extremely income on the subject. But I don't think that he realises, any more than his father-in-law liced that Belloc is extremely interesting his father-in-law realised, that Belloc spent a great deal of his time fighting an opposition that was no longer very vigorous. And, as for the Marconi Case, he makes suggestions of crookedness against a dead man that I don't think, without further evidence, should be made. But Belloc himself was rather rash in that way. He once, about that time, spoke to me about a Jewish



HILAIRE BELLOC'S WIFE, ELODIE, WITH THREE OF THEIR FIVE CHILDREN—ELEANOR, ELIZABETH AND LOUIS—PHOTO-GRAPHED DURING A HOLIDAY AT ILFRACOMBE IN THE SUMMER OF 1903.

Illustrations reproduced from the book "Testimony to Hilaire Belloc"; by courtesy of the Publisher, Methuen.

1932, which surveyed the history of the "narrow neck of land" (Wesley's phrase about Cornwall, not mine) which, between the desert and the sea, joins Asia to Africa. His thesis seems to be joins Asia to Africa. His thesis seems to be borne out by current events. For all I know to the contrary, there may

have been many books about Belloc later than that of Edward Shanks and his colleague: seekers for the higher degrees in American universities have to go through modern literature with a fine which no one previously has dealt, or, at any rate, in detail. But the only recent book dealing with Belloc of which I am aware is Mr. J. B. Morton's, on which I commented in this place rather more than a year ago. That book was certainly a stirring contribution to the Belloc corpus, although it needed correction at certain

politician and said that he was a crook like all the rest of them. I knew the man, and replied that he was honest to the point of priggery. His reply was, "Of course, if you know the man, I must take your word.'

There are some very good photographs of Belloc in this book. But I don't know why the publishers have chosen for their "jacket" a portrait of his back, with him wearing a frock-coat and a straw-hat, and looking like an absurd Victorian period piece, when there does survive a painting of him in his prime by James Gunn, R.A., a signed copy of which is in front of me as I write.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 570 of this issue.



THE SETTING OF ST. PAUL'S—AS ARCHITECTS AND WAR HAVE MADE IT: AN AERIAL VIEW OF THE SCENE TO-DAY, SHOWING SOME OF THE NEW AND MODERN BUILDINGS WHICH ARE KEY-POINTS IN ANY REPLANNING OF THE AREA.

Before particularly identifying any of the buildings shown in this magnificent aerial view of St. Paul's and its environs as they are to-day, it is as well to establish some of the main roads shown. On the extreme left, leading up in a long curve, is Farringdon Street. In the foreground, above the buildings of the river frontage, runs eastward the gentle curve of Queen Victoria Street. From its eastward limit and nearer to St. Paul's, Cannon Street runs westward. From the east end of the Cathedral up the picture runs Aldersgate Street. The very large white frontage on Queen Victoria Street, level with the west end of St. Paul's, is Faraday House, a modern though not new building. The flat-iron-shaped block just south of the dome of St. Paul's is likewise not new. At its eastern end, beyond the garden, is the square, white tower of St. Augustine's Church and immediately to its east the new Choir School is to be built. The large new L-shaped building immediately to the right, fronting on to Cannon Street, is the new Gateway House, designed by Trehearne and Norman Preston and Partners. Immediately above this, a large hollow building with a tower to the east and a curved frontage to the west is the new Bank of England building, which has been designed by Messrs. Victor Heal and Smith. These two new buildings are

expected to form the eastern end of the St. Paul's Precinct as planned by Sir William Holford. Further up the picture and on its extreme right edge is the tall, white mass of a new office building situated in Gresham Street. Further up is the devastated area (in which the curving road of Jewin Crescent can be seen) which is the general site of the much-discussed and disputed New Barbican Plan. Immediately above the east end of St. Paul's is the dark-roofed hollow rectangle of the St. Martin's-le-Grand Post Office—not a new building. A little west of this is the devastated area of Paternoster Row and Paternoster Square; and west again is the dome of the Central Criminal Court. Further to the left and lower is the white mass of a tall new building, which is occupied by the London Electricity Board. Directly above this, at the point where Holborn Viaduct crosses Farringdon Street, is a tall, dark building with a rounded corner. This is the new Atlantic House, which houses Government offices; and immediately to the left of this is another new, but white, building with a curving westward front designed to fit in with the new Holborn Circus. Returning to Gateway House, on the lower right, a large excavated site can be seen on the south side of Cannon Street. This is where the new Financial Times building is to rise.

EVERY intelligent man and woman is more or less familiar with the main political features of the Middle East: the growth of Arab nationalism, the conflict of Arab and Jew, the expansion of oil production. Yet those, who think that once they have taken in the picture it will prove a virtually constant background for a considerable

constant background for a considerable time, are making a mistake. Far from being static, or even slow-moving, Middle Eastern politics are in a state of continuous and rapid flux. The Suez Canal crisis has quickened the pace. It is not difficult to detect changes, including setting to partners in a political dance.

A WINDOW ON THE WORLD. CHANGING FACTORS IN THE MIDDLE EAST.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

no one will blame you seriously for taking forcible action on a small scale when you consider yourself the victim of illegal aggression. Is it not ironic that so many who shrug their shoulders over an incident of this sort—as I myself have come to do — should foam with indignation when their own

country, flouted and mocked, threatened with economic catas-trophe, takes military precautions against a military dictator who has announced the wholly illegal seizure of international property? It seems so to me. The plea that such precautions endanger the peace of the world is contrary to all evidence. It serves simply as bed-socks for cold feet. Remarkable

developments have also taken place in the relations between Egypt and other Arab States. At the beginning of the crisis Egypt was on very bad terms with Iraq, her only possible rival for the leadership of the families has never been more than precariously bridged. It may be taken as a sign that their interest in selling their oil to Western Europe transcends not only their own rivalry, but also their interest in such an

transcends not only their own rivalry, but also their interest in such an addition to Arab prestige as a victory for Colonel Nasser might be expected to produce. Perhaps they are also becoming alarmed by what is clearly his long-term policy, that of establishing his power over all the Arab States and dipping his beaker into their oil wells on terms laid down by himself.

Alarm on this last score would be justified.

Alarm on this last score would be justified. Colonel Nasser can make the other States his satellites and keep them so only by starting with a propagandist approach and then obtaining a measure of control of their resources, oil above all. Even that would afford a slender basis for an empire such as he dreams of in his megalomania, but without it he would not have a chance. He certainly could not do it by material power alone and is in all probability too astute to try. these Governments have a hard task because they have to a great extent allowed themselves to be made the prisoners of the fanaticism and suspicion of their own mobs. These sentiments, which he has known how to encourage, are Colonel Nasser's best friends. It remains to be seen whether belated Arab efforts to restrain him will

The most unfortunate aspect of the situation is that we are hampering these efforts because of the split in our own ranks. If the voice of Britain had remained as united as it was when the wretched business began, it would have supported and heartened all who were perturbed by the Nasser brand of dictatorship. So both parties opposed to Nasser's pretensions have weakened their power to curb Nasser, the Arabs by encouraging nationalist demagogy, we by speaking with divided voices. Incidentally, his hold upon his own country, in which he has many thousands of bitter enemies, has been strengthened. The most unfortunate aspect of the situation

of bitter enemies, has been strengthened.

A great deal of damage has thus been done to a Middle Eastern situation which held within it many elements of promise. I do not in the least suppose that these have been destroyed; the question is rather how long they will take to revive and whether this will be in time to be of service in the settlement of the Suez Canal crisis. Unless Britain and France are forced into a really unworthy surrender—and, happily, there are no



DISCUSSING THEIR CASE ON THE SUEZ CANAL TO BE PRESENTED BEFORE THE SECURITY COUNCIL—AT THE HOTEL MATIGNON, PARIS: (L. TO R.) THE FRENCH FOREIGN MINISTER, M. PINEAU; SIR ANTHONY EDEN; M. MOLLET, THE FRENCH PREMIER; AND MR. SELWYN LLOYD.

On September 26, Sir Anthony Eden and Mr. Lloyd, after a Cabinet meeting, left for Paris; and later On September 20, Sir Anthony Eden and Mr. Lloyd, after a Capinet meeting, left for Paris; and later the same day Franco-British conversations were in progress at the Hotel Matignon, the French equivalent of No. 10, Downing Street, between the British and French Premiers and their Foreign Secretaries. Complete agreement was reached in the discussion of tactics in presenting their case against Colonel Nasser at the forthcoming meeting of the Security Council, and on other subjects.

What is going on beneath the surface is harder to

follow, but it is safe to say that there is a great deal. This is a region of subtlety, apt for intrigue.

The attitude of Israel is of interest. Of all those States who use or want to use the Suez Canal, Israel is the most aggrieved. Long before Colonel Nasser declared that he would nationalise the Canal, her ships, and others bound for her the Canal, her ships, and others bound for her ports, had been denied a passage. Nobody intervened in her favour or, apparently, thought of doing so. The plea of a state of war does not seem to me, with my limited knowledge of law, a good one. The state of war was theoretical, and theoretically the Canal is open to shipping in war.

theoretically the Canal is open to shipping in war. Strategically, the controversy over the Canal put Israel on velvet. For example, the Gaza Strip, denuded of troops, was hers for the asking, and if an Arab war resulted it would be a war with Egypt virtually nullified.

Yet on the major issue, Israel has been showing forbearance. Mr. Ben-Gurion has been announcing that the prospects of peace have improved, and that he has high hopes of avoiding war with the Arab States. And this at a moment when, on his own evidence, the Israeli Army has lost the feeling of nakedness experienced only a lost the feeling of nakedness experienced only a short time ago and is more comfortable in its mind. Israel's reaction to the Canal crisis has been statesmanlike, largely, one must suppose, through the influence and exceptionally powerful position of Mr. Ben-Gurion himself. Yet to describe it as virtuous would be exaggerated praise.

describe it as virtuous would be exaggerated praise.

A month ago armed men—presumed to be Jordanian troops, but just possibly Egyptian "Commandos"—crossed the Israeli frontier and killed or wounded nine Israeli soldiers. Immediately afterwards an Israeli force crossed the Jordanian frontier and killed fifteen national guards and soldiers of the Arab Legion. One of the ablest and most active of Zionists in this country, Mr. Marcus Sieff, described the attack in a letter to The Times as "a punitive action." It was a repetition of one taken against Syria in a letter to *The Times* as "a punitive action." It was a repetition of one taken against Syria some time ago and an undisguised reprisal. It has been formally "condemned," not, I think, in any hope that condemnation will have an effect. The United Nations has been reduced to a policy of expediency on these matters.

The moral would appear to be that unless your condemnation of the condemnation of the

The moral would appear to be that, unless you are likely by your action to set alight a big war,

Nevertheless, within a few days the Iraqi Government had announced its sympathy with Egypt. Here Egypt. was an example of Arab solidarity. Yet there is no doubt that some of the Arab States have had second thoughts about situation. increased power of Israel through the withdrawal of Egyptian troops is one factor. For the oil countries anxieties have still more reason. would not matter how the crisis was solved, or who was the winner was the winner in the controversy, if a stoppage of traffic through the Canal for any appreciable time. time occurred.
This would
be disastrous
for the for the oil producers,

producers,
permanently if
it led to greater dependence on western oil.

During the last few weeks these countries have
been trying to persuade Egypt to walk warily and
to impress on Colonel Nasser the desirability of
compromise. The meeting between the sovereigns
of Iraq and Saudi Arabia was highly significant,
because the long-standing rift between their



THE CONFERENCE AT WHICH EGYPT, SAUDI ARABIA AND SYRIA ANNOUNCED THEIR COMPLETE UNANIMITY ON THE SUEZ ISSUE: (L. TO R.) PRESIDENT KUWATLY, OF SYRIA; KING SAUD OF SAUDI ARABIA; AND PRESIDENT NASSER OF EGYPT.

After a conference, between September 22 and 24, at the Saudi Arabian oil port of Dammam, on the Persian Gulf, between the heads of state of Saudi Arabia, Syria and Egypt, a joint statement issued simultaneously in Riyadh, Damascus and Cairo affirmed complete unanimity on the Suez issue and "proudly recorded this close, unbreakable Arab solidarity." As Captain Falls writes in his article on this page: "Remarkable developments have . . . taken place in the relations between Egypt and other Arab States."

signs that they are likely to be—it does not look as though Colonel Nasser's stature will continue to swell in the Middle East. The bigger he gets, the less pleasing he is to regard. How ludicrous it would be to give in to this petty dictator just at the moment that the Middle East was beginning to realise his true character!

THE ILLUSTRATED LONDON NEWS-OCTOBER 6, 1956-547



FIG. 1. JULY 31, 1956: 44 MILLION MILES AWAY.

THE CHANGING FACE OF MARS DURING ITS NEAREST APPROACH TO THE EARTH FOR THIRTY-TWO YEARS.

PHOTOGRAPHS OF THE PLANET TAKEN AT JOHANNESBURG, BETWEEN THE END OF JULY AND THE PERIOD OF ITS MOST FAVOURABLE OPPOSITION AT THE BEGINNING OF SEPTEMBER.



FIG. 2. AUGUST 2, 1956: 43 MILLION MILES AWAY.



FIG. 3. AUGUST 8, 1956: 41 MILLION MILES AWAY.



FIG. 4. AUGUST 17, 1956: 38 MILLION MILES AWAY.



FIG. 5. AUGUST 24, 1956: 37 MILLION MILES AWAY.



FIG. 6. AUGUST 25, 1956: 37 MILLION MILES AWAY.



FIG. 7. AUGUST 26, 1956: 36 MILLION MILES AWAY.



FIG. 8. AUGUST 29, 1956: 35.6 MILLION MILES AWAY.





AUGUST 30, 1956: 35.5 MILLION MILES AWAY. FIG. 10. AUGUST 31, 1956: 35.5 MILLION MILES AWAY. FIG. 11. SEPTEMBER 7, 1956: 35.2 MILLION MILES AWAY.



During the recent approach to the earth by Mars, when the planet was closer to us than at any time since 1924, these photographs were taken at the Union Observatory, Johannesburg, by Dr. W. S. Finsen and an assistant. They are black-and-white "blow-up" prints made from 16-mm. colour ciné film. Photographs Figs. 1 to 7 show the gradual diminishing of the South Pole cap with the approach of the Martian summer, and also the apparent increase in the size of the planet as it approached. In photograph Fig. 1, taken on July 31, the planet was 44,000,000 miles away; in Fig. 7, taken on August 26, it was 36,000,000 miles away. It should be noted that the space between the "marker dots" shown on either side of each photograph is absolutely uniform and serves as a geride to the eye, showing clearly the increase in size of the image as the planet approached the earth more closely. It is also of importance to note that the South Pole cap points upwards, which is the standard procedure following the inversion of the image in the telescope. Photographs numbered 8 to 10 were taken between August 29 and August 31, when Mars was getting very close to its minimum distance from the earth, and show the last stages in the disappearance of the Pole cap. A note from the photographer says: "It would take too Photographs by the Union Observatory, Johannesburg, excl

long to describe in detail the interesting features and changes from night to night shown in these photographs—e.g., what appears to be a yellow cloud moving across Sinus Sabœus or the rapid changes occurring in the South Polar region." The last photograph, Fig. 11, shows the planet on September 7, the date on which it was closest to the earth (35,200,000 miles away). It shows the presence of large masses of yellow cloud in the Martian atmosphere (this changed from night to night) obscuring much of the permanent surface markings. Through a gap in this cloud formation Syrtis Major and part of Sinus Sabœus are visible with stark clarity. What is apparently a wisp of this cloud stretches across Syrtis Major. On these black-and-white photographs, since colour cannot be distinguished, white stands for three things: the Pole cap, the light orange markings and yellow and other clouds above the surface. The planet's surface shows a network of relatively dark markings on a lighter background of orange colour, which gives the planet its peculiar reddish appearance to the naked eye. Even when the planet is at its nearest to the earth, its apparent diameter is only 25 seconds of arc, which corresponds to the diameter of a penny as seen from a distance of 275 yards. long to describe in detail the interesting features and changes from night 275 yards.

Photographs by the Union Observatory, Johannesburg, exclusive to "The Illustrated London News" in the United Kingdom.

A MAGNIFICENT CRATER AND RICH POTTERY FROM THE CRETE OF 4000 YEARS AGO: NEW AND VIVID LIGHT ON THE EARLIEST PALACE OF PHAISTOS.

By PROFESSOR DORO LEVI, Director of the Italian excavations at Phaistos.

In our last issue we published an article by Professor Doro Levi on the results of the 1955 season of the Italian excavations at the Minoan site of Phaistos, in Crete, with particular reference to the level of the earliest palace. That article was devoted to the architectural aspects of the work. Here Professor Levi describes the amazing pottery found and some other items, seal imprints and inscribed tablets, which are of considerable significance. Later in the year some colour plates of the more outstanding pots will be reproduced.

(During the excavation of Room LV in the Palace of Phaistos, two phases of building were discovered. In the south wall of the upper phase was a recess of well-preserved pottery of this period. Below, in the earlier phase, lay a few vases with some cups and lamps in one of the usual wall cupboards.)

IN front of the opening of this cupboard were found fragments cupboard were found fragments of extremely rich polychrome pottery (Fig. 4), among which was one of the most magnificent and original of all Minoan vases. This is a big crater (Fig. 11), brilliantly painted with a chequerboard pattern and a coral pattern, the shoulder and the pedestal being decorated with white freebeing decorated with white, free-standing lilies, while chains of white rings were hanging from hooks along the lip. What is more astonishing still is that a smaller jug was found alongside, evidently painted by the same artist, with identical patterns and moulded decoration (Fig. 9). Evidently craters for mixing wine, placed in the corner of the banquet room with jugs for drawing wine from them and pouring it into the cups, were present in the Minoan diningrooms some fifteen centuries before the same usage was general in classical Greece. No less magnificent is the huge fruit-stand with its extremely rich decoration of spirals, loops and scrolls in the interior of the bowl (Figs. 5 and 8). Similar patterns adorn the exterior and foot and leaves and tongues in relief surround the rim of the exterior and root and leaves and tongues in relief surround the rim of the bowl and the foot. A slender three-handled jug (Fig. 10) shows two bands of shells in relief, between bands of white spirals; another, similar, vase is decorated with elongated oblique palmettes, rosettes and garlands in white on dark and palmettes like these (which foreshadow Greek ornament) are unique in the Minoan repertory. A flat "pilgrim flask" (Fig. 7) forms a pair with an enormous spherical bridge-spouted jar and both show an identical technique and decoration. This is a unique "mammoth" specimen from a widespread category of modest-sized vases. Near the flask can be seen a cylindrical vase, provided in the centre of its body with a horizontal diaphragm pierced with holes and so used as a strainer.

phragm pierced with holes and so used as a strainer. A stylised, polypod decorates each of its shoulders, and the body is painted in red under the handle. More interesting and peculiar are the shape and

technique of the vase near by; a flattened, basket-shaped vase with a marble-like lustrous surface painted in a red-on-cream wave pattern. Its lustrous surface seems to derive directly from the Neolithic technique.

Furthermore, we may mention (Fig. 6) an egg-shaped rhyton, or spouting-glass, belonging to a category of vases with a lustrous creamish-white surface, recalling certain Chinese vessels, specimens of which were discovered for the first time during our recent excavations at Phaistos. The white cavations at Phaistos. The white surface of our vase is decorated à la barbotine and crossed, moreover, with three purple bands. In this early phase of ceramic art other vases of the same kind were moulded into the shapes of various animal heads, such as bulls, mules, and the like; and many fragments of white rhyta like these, with purple eyes and muzzle were with purple eyes and muzzle, were found by us. In the same Fig. 6 we can see yet another spherical rhyton, of the most refined "eggshell" class, with a ..decoration

of delicate, bare branches in white on black. Some other wide egg-shell cups were found almost complete (Fig. 16). Out of a large repertory we can show (Figs. 15 and 17)



FIGS. 1 AND 2. A RARE AND POSSIBLY UNIQUE REPRESENTATION OF THE MALE FIGURE ON MINOAN POTTERY: A DIMINUTIVE AMPHORA WITH TWO CRUDELY DRAWN NAKED MEN WALKING AMONG CROCUSES (LEFT), WITH A TRANSCRIPT OF THE WHOLE DESIGN (ABOVE).

some specimens of bellied jugs with fine decorations of flowers and palmettes, some rare shapes of vessels and a variety of bowls and cups with the most fanciful

variety of decoration.

An other great
quantity of pottery was
found in a repository in
a passage below a staircase along the corridor from Room LIII to Room LV. Out of this group we shall mention only a low

shall mention only a low cup, the inner surface of which shows a religious scene (Figs. 3 and 18). Two women are seen dancing in most lively attitudes around the Snake Goddess. The head of the goddess rests on the top of an elongated triangular body with no arms but with a series of arcs running along each of the sides. The body of the goddess and the snakes immediately remind us of the very similar tubular clay idols, or sacrificial tubes, found at Prinias and in other early-Hellenic sites of more than 1000 years later. The primitive, almost caricature-like vears later. The primitive, almost caricature-like

drawing of the painting, the rough rendering of human features and of curls unmistakably betray the same artist who created a large fruitbetray the same artist who created a large fruit-stand, representing the Lily Goddess and her attendants, of which, unfortunately, only frag-ments were found—the first to be found being reproduced in an early report (The Illustrated London News of January 19, 1952), while other fragments are reproduced in Bollettino d'Arte, 1955, p. 145, Fig. 7. The extremely rare repre-sentations of human figures on Minoan pottery include now the male figure: two crude images include now the male figure: two crude images of naked men walking in a field of crocuses on a diminutive amphora found in the corridor of

the pithoi (Figs. 1 and 2).

(Other finds of pottery and other articles were made in a trial dig on the summit of the hill under the Central Court; and during the excavation of a large colonnaded hall leading into the Central Court. Here, under the remains

of the successive phases of the Middle Minoan palace, a layer of hard concrete covered ruinous substructures

of walls from the earliest period.)

These substructures yielded, as well as numberless small vases and well as numberless small vases and cups in monochrome and polychrome Kamares ware, several thousand clay seal imprints—fragments of the baked clay originally surrounding the neck and sealing the mouth of bottles and vases (Figs. 12 and 14). These were evidently factory marks of producers of perfumes, oils, liquors, and the of perfumes, oils, liquors, and the like, kept in the Palace archives with some of their containers. They must all belong, probably, not only to the first phase of the Palace, but also to a short period of time preceding its a short period of time preceding its collapse. About 10,000 fragments bear more or less clearly distinguishable imprints or parts of imprints produced by over 200 different seals. Three original seals were found together, and about two dozen written tablets (Fig. 13). The tablets carry signs, principally of the earliest hieroglyphic script; but some of the inscriptions begin to

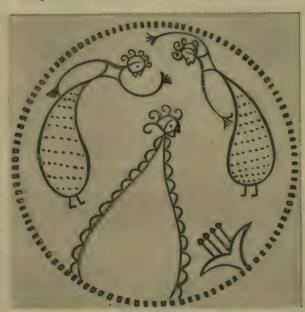


FIG. 3. A TRANSCRIPT OF THE DESIGN SHOWN IN THE CUP OF FIG. 18: A STYLISED IMAGE OF THE SNAKE GODDESS BETWEEN TWO DANCING WORSHIPPERS.

be transformed or to show already the shapes of Linear Script A. Most of the sealings have decorative patterns ranging from the simplest dots, circles, net patterns and leaves to stars, rosettes, crossand leaves to stars, rosettes, crosspatterns, guilloches, spirals, loops and scrolls, on to the finest and most complicated interlaces. Among the Solomon-knots and David-stars appear various types of double-axe. The animal types include goats, stags, roe-buck, boars, lions and bulls. Some lions are shown attacking their prey, while the bodies of two rampant lions are obliquely crossed in a heraldic scheme. There are birds and insects, bees, owls and octopuses. Griffins also appear, as well as the standing lionheaded Minoan damon, holding a jug above a branch. Many of these figures are rendered in a primitive [Continued opposite.]



FIG. 4. THE SITE OF A DISCOVERY OF AMAZINGLY RICH POLYCHROME POTTERY: A WALL CUPBOARD IN THE EARLIEST PHAISTOS PALACE, IN WHICH FRAGMENTS OF THE FRUIT-STAND OF FIGS. 5 AND 8 CAN BE SEEN.

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FIG. 5. THE INNER VIEW OF THE HUGE FRUIT-STAND VASE SHOWN IN FIG. 8, BEFORE RESTORATION -TO SHOW THE RICH DECORATION.

SUMPTUOUS AND FANTASTIC MINOAN POTTERY FROM THE EARLIEST PALACE OF PHAISTOS.



FIG. 6. A FLAT POLYCHROME DISH WITH TWO RHYTA; THAT ON THE RIGHT BEING WHITE, A LA BARBOTINE WITH PURPLE BANDS; THE OTHER CARRYING WHITE BRANCHES ON BLACK.



FIG. 7. OUTSTANDING VASES: (L. TO R.) A BASKET-SHAPE IN RED ON CREAM; A HUGE CYLINDRICAL VASE WITH STRAINER; AND A "PILGRIM FLASK."



FIG. 8. A REALLY LARGE AND ELABORATE POLYCHROME FRUIT-STAND, WITH ITS LIP FRINGED WITH MOULDED WHITE LEAVES AND TONGUES. SEE ALSO FIGS. 4 AND 5.



FIG. 9. A WINE-POURER (OINOCHOE) OF THE SAME STRIKING PATTERN AS THE GREAT CRATER (FIG. 11) AND OBVIOUSLY BY THE SAME ARTIST.



FIG. 10. TWO THREE-HANDLED POLYCHROME JUGS: ONE WITH SCALLOP SHELLS IN RELIEF, THE OTHER WITH UNIQUE PALMETTE ORNAMENT.



FIG. 11. A HUGE AND AMAZING WINE CRATER, WITH FREE-STANDING WHITE LILIES AND, ORIGINALLY, A WHITE CHAIN DEPENDING FROM THE LOOPS IN THE UPPER RIM. SEE FIG. 9.

Continued.]
"pictographic" style, others in a more refined and advanced technique which suggests the use of the bow-drill. In other words, geometric and pictographic imprints so far attributed to the Early Minoan age, hieroglyphic signs of the beginning of the Middle Minoan period, and more advanced Middle Minoan representations are found together in the same

short-lived layer. A seated monkey, some standing men, a potter in front of his big jar, still belong to the "pictographic" style; but two women facing each other on either side of a lily, and a warrior leading a woman by the hand, in their lively attitudes and the crude drawing of outlines and features, reveal the very same style and artistic feeling as the painted [Continued overleaf.

WRITING AND SEAL PRINTS FROM EARLIEST PHAISTOS.

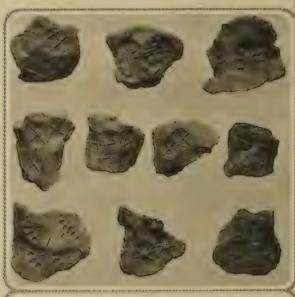


FIG. 12. A FEW OF OVER 10,000 SEAL IMPRINTS FOUND DURING THE SEASON. THESE ARE CHOSEN TO SHOW THE STYLE AND VARIETY OF THE FORMALISED PATTERNS.



FIG. 13. NINE OF THE TWO DOZEN INSCRIBED TABLETS FOUND, SHOWING PRINCIPALLY HIEROGLYPHIC SCRIPT, BUT ALSO, IN SOME CASES, THE BEGINNINGS OF LINEAR A.

MINOAN POTTERY—STRANGE, BEAUTIFUL, AND SIGNIFICANT.



FIG. 14. A FEW OF THE CLAY SEALINGS WHICH BEAR ANIMAL SYMBOLS. THESE ARE PROBABLY FACTORY MARKS AND COVER A VERY WIDE RANGE OF ANIMALS AND STYLES.



FIG. 15. FLAIN POTS OF SPECIALISED SHAPES: A "FIRE-BOX," A SO-CALLED "BIRDCAGE"
AND FOUR HORNED RITUAL VASES, ONCE THOUGHT TO BE CONTAINERS FOR THREAD.



FIG. 16. SPECIMENS OF A WIDE RANGE OF POTTERY FOUND. (ABOVE.) A PYXIS (LEFT) AND AN EGG-SHELL BOWL; AND (BELOW) TWO WIDE, DECORATED EGG-SHELL CUPS.



FIG. 17. TWO ROUND-BELLIED WINE-JUGS, RICHLY AND TASTEFULLY DECORATED WITH PALMETTE AND FORMALISED PATTERNS—TYPICAL OF MANY FOUND IN THE SEASON.



FIG. 18. A SHALLOW CUP WITH A VIVID RELIGIOUS SCENE—SEE ALSO FIG. 3.—
THE FIGURE WITH TRIANGULAR BODY BEING THE SNAKE GODDESS.

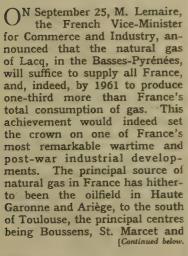
Continued.] vases mentioned above. Under the level where the seal imprints were found, a deep Neolithic layer was excavated. In this manner the finds of our last season confirm that revolution in our ideas about Minoan antiquities which our researches of the last few years have foreshadowed: namely, the dating of the beginning of the palatial Minoan (the Middle

Minoan, but at the same time also the so-called Early Minoan) to about 2000 B.C.; the immediate link between this and the preceding Neolithic age; and the discovery at the same moment of writing and the beginning of linear script. Very recent excavations and finds in other Cretan sites, and at Knossos itself, strongly support the same conclusions.

NATURAL GAS IN S.-W. FRANCE: A DEVELOPMENT OF MAJOR IMPORTANCE.



LAYING AN OIL PIPE-LINE IN THE LANDES DISTRICT
OF SOUTH-WEST FRANCE. OIL
WAS STRUCK IN THIS AREA AT
PARENTIS, 50 MILES SOUTH OF
BORDEAUX, IN MARCH 1954.



(Right.)
THE "WET GAS" OF THE ST.
MARCET OILFIELD IS CHIEFLY
METHANE (THE "DRY GAS"),
BUT CONTAINS ALSO VARIOUS
OILS AND GASES SUCH AS BUTANE
AND PROPANE, WHICH IS STORED
IN THESE CONTAINERS AT
BOUSSENS.



OIL-DRILLING IN SOUTHERN FRANCE: ADDING A FRESH LENGTH TO THE DRILL. THE CHIEF PRODUCT OF THE WELLS IS NATURAL GAS.



IN THE CENTRE OF THE FIRST NATURAL GAS FIELD-AT BOUSSENS: THE "DEGAZOLINAGE" PLANT, WHERE THE "WET GAS" IS CLEARED OF IMPURITIES.





HIGH CLOUD AND WRITHING TUBES—A FANTASIA ON A MODERN THEME: IN THE SEPARATION PLANT.



A DRILLING RIG AT ST. GAUDENS: AN AERIAL VIEW WHICH SHOWS THE BASINS OF MUD WHICH IS USED TO LUBRICATE THE OPERATION.



READY TO BITE INTO THE EARTH: THE DRILL-HEAD SEEN LOOKING UP THE DERRICK.

Continued.] St. Gaudens. Natural gas in large quantities was found here just before the war, and, indeed, the exigencies of war speeded up development. In November 1942 natural gas was piped to Toulouse and, as a result, it was the only important French city which did not suffer from the severe fuel shortages in the war. Towards the end of 1951, natural gas was struck in very large quantity at Lacq, which lies to the west of Pau. Further sinkings confirmed the extent and richness of the field, which was

producing 150,000 cub. metres of gas per day. The very great majority of this was methane (the usable "dry gas") with the usual by-products, but it also contained 17 per cent. sulphuretted hydrogen and 9 per cent. carbonic gas. The high sulphur content attacks the steel used in pipelines and disintegrates the plastic material which was used to protect the steel. Research was instituted to deal with this problem, and from the recent announcement of M. Lemaire, it would appear that it has been solved.

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THE OXFORD TRAFFIC PROBLEM: THE CHRIST CHURCH MEADOW ROAD PROPOSED BY MR. DUNCAN SANDYS-AND SOME OF THE PLACES IT WILL AFFECT.



TO BE CLOSED TO ALL MOTOR VEHICLES: MAGDALEN BRIDGE, OXFORD, WHICH IS AT PRESENT CROSSED BY TRAFFIC GOING UP AND DOWN THE HIGH STREET



A FAMOUS FEATURE OF CHRIST CHURCH MEADOW: THE MAGNIFICENT BROAD WALK, WHICH WILL HAVE THE NEW ROAD RUNNING JUST TO THE SOUTH OF IT.



A QUIET SPOT ON ST. ALDATE'S: ROSE PLACE, WITH THE OLD BISHOP'S PALACE, WHICH IS LIKELY TO BE WHERE THE NEW ROAD ENTERS ST. EBBES.

WHICH IS LIKELY TO BE WHERE THE NEW ROAD ENTERS ST. EBBES.

THIS year, as last, the academic year at Oxford opens with a new crisis in the
Toxford road controversy. Last November the City Council put forward
proposals for North and South Relief Roads (marked on the aerial photograph).

Mr. Duncan Sandys, the Minister of Housing and Local Government, paid several
visits to Oxford, and a Public Enquiry was held. Now, on September 22, Mr. Sandys
published a letter he had sent to the Oxford City Council. He rejects the relief
roads put forward by the Council, which had been proved impractical by the results
of the Public Enquiry held at Oxford last February. Mr. Sandys sake instead of
the control oxpection in the High Street. This sudden revival of a plan very
much in keeping with the scheme suggested by Dr. Thomas Sharp as long ago as
[Continued opposite.]



TO BE DEMOLISHED TO ALLOW THE CHRIST CHURCH MEADOW OAD TO CROSS ST. ALDATE'S: THE MEMORIAL GARDENS.



A PLACE WHERE OXFORD MEN LOVE TO WALK AND TALK: A CORNER OF CHRIST CHURCH MEADOW WITH THE MEADOW BUILDING AT THE BACK.



AN AERIAL VIEW OF THE CENTRE OF OXFORD, SHOWING THE PROPOSED LINE OF THE NEW ROAD OUTLINED BY MR. DUNCAN SANDYS IN HIS LETTER TO OXFORD CITY COUNCIL ON SEPTEMBER 22. THE RELIEF ROADS SUGGESTED BY THE CITY COUNCIL LAST NOVEMBER ARE ALSO SHOWN.

STATISTICS OF THE STATE OF



LIKELY TO BE A VICTIM OF THE PROPOSED ROAD: THE PLAYING-FIELDS OF MAGDALEN COLLEGE SCHOOL, WHICH IS SERIOUSLY ENDANGERED BY THE PLAN



A FAVOURITE AND PEACEFUL PURSUIT: PUNTING ON THE CHERWELL. THE NEW ROAD IS LIKELY TO CROSS THE RIVER NEAR THE POINT SHOWN HERE.



"NO HANDCARTS, WHEELBARROWS . . . OR CYCLING ": THE NOTICE AT THE GATE TO THE MEADOW, WHICH, UNFORTUNATELY, FORGETS TO PROHIBIT CARS.

Consisted]
1948 has met with strong protests from many sides. The Christ Church Meadow road will start at the junction of the Headington, Cowley and Iffley roads, immediately east of Magdalen Bridge, which is to be closed to all motor traffic. It will then run along the northern side of Christ Church Meadow, just south of the Broad Walk. It will cross St. Addates and curve through the area of St. Ebbes, which is planned for redevelopment. It will then enter New Inn Hall Street, which will need to be widened, and thence continue northwards to a well-designed new junction with St. Giles, the position of which has not been laid down. Access to the new inner by-pass from the High should be made possible by a prolongation southwards of Rose Lane.







The duties of the Fishery Protection Gunboats are a little-known aspect of The duties of the Fishery Protection Gunboats are a little-known aspect of the work of the Royal Navy. These vessels are always on "active service," watching our coasts for fishing-boats poaching within our territorial waters. The waters extending three miles from the coasts of the British Isles are prohibited fishing ground for foreign vessels. A Fishery Protection and Minesweeping Flottlia was reformed. It is now known as the Fitth Fishery Protection and Minesweeping adaption, consisting of nine vessels, and performs both minesweeping and fishery protection duties, not mily lone waters but also protecting British interests further and not mily lone waters but also protecting British interests further and not mily an expectation of the protecting british interests further and ordinary concerns. the officers and ratings in the squadron are drawn from the ordinary general

service personnel of the Royal Navy, every effort is made by them to become acquainted with the many and complex problems of the fishing industry. The relations of the squadron with the industry are extremely cordial. The commanding officer of a Fishery Protection ship has the power to board any fishing-boat to examine her gear, and may hold enquiries on oath. H.M.S. Squirrel is one of the Fishery Protection vessels guarding our southern waters. In his drawings on these pages our artist illustrates an incident during H.M.S. Squirrel's patrolling duties of the coast of Norfolk in the early hours of the morning of August 9 suspicious. "bip" on the radar secreen, which denoted the presence to a vessel well inshore. It was a dark secreen, which denoted the presence to a vessel well inshore. It was a dark

Drawn by our Special Artist, G. H. Davis, S.M.A., with the co-operation of Lieut.-Commander John Fisher, of H.M.S. "Squirrel."

ARRESTING A POACHER OFF THE NORFOLK COAST: AN INCIDENT TYPICAL OF THE DUTIES OF H.M.S. SQUIRREL AND OTHER VESSELS OF THE NAVY'S FISHERY PROTECTION SQUADRON.

night, with a light sea running, and the beams from the Orfordness Lighthouse were flashing from the shore. The Squirrel immediately closed on the other vessel, which was not showing any lights, and could not be seen with the naked eye. As Squirrel came closer Lieutenant New saw that this was a foreign fishing vessel with her trawl down. Squirrel's searchlight rerealed a Belgian vessel with 2467 on her bow and the name Angele Lieute on her stern. When Squirrel hailed the vessel the Belgian immediately proved her guilt by switching on her navigation and fishing lights. As Angele Lieute was well within the three-mile limit she was ordered to stop and haul in her trawl. Squirrel went alongside and the Belgian master and mate were taken on beard. It was quiedly proved to them that they were

poaching. Lieutenant New and a leading seaman then went on board the Angile Lieute, which was escorted into Lowestolf Harbour. Later that morning at the Lowestolf Magistrates' Court the Belgian master was fined \$10 and ordered to pay \$3 3s. costs. He had pleaded guilty to fishing 26 miles from the shore. The Bench also ordered that the fishing gear and the catch (five baskets of fish) should be confiscated. It was discovered that the Belgian nets did not conform to International Convention rules. This lays down that the mesh should not be less than 77 mm. The poacher's mesh was found to be only \$5 mm. It is of interest to note that our artist, Mr. G. H. Davis, was aboard an earlier Squirrel when she arrested a poacher in oractically the same area forty-one years ago. in practically the same area forty-one years ago.



IN AN ENGLISH GARDEN.

A LTHOUGH there are five species of gentian which occur as genuine wild natives of the British Isles, three of them are annuals, and scarcely

worth consideration as garden plants. worth consideration as garden plants. Of the two remaining species, one, the Marsh gentian, Gentiana pneumonanthe, is an attractive thing, but much neglected by gardeners, whilst the Spring gentian, Gentiana verna, is one of the most brilliantly beautiful of all Alpine and rock-garden plants. It is, too, one of the most worth-while.

The annual Autumn gentian, Gentiana amarella, is a variable plant from 3 or 4 ins. to a foot high

is a variable plant, from 3 or 4 ins. to a foot high, with heads of pale purplish-blue flowers in late



"AN ATTRACTIVE THING, BUT MUCH NEGLECTED BY GARDENERS": THE MARSH GENTIAN, GENTIANA PNEUMONANTHE, WHICH, LIKE THE SPRING GENTIAN, IS AN ENGLISH NATIVE.

summer and autumn. It is not uncommon in dry, hilly pastures. The Field gentian, Gentiana campestris, is not unlike G. amarella. It is usually dwarfer and sturdier, and is easily distinguished, the flowers having only four petals instead of the usual five. Gentiana nivalis, the Small gentian, is extremely rare in Britain. I met it once, in flower, on Ben Lawers, in Scotland, and that, I may tell you, was a great occasion, for I met, too, the dwarf and brilliant Alpine forget-me-not, Myosotis rupicola, which is said to be a variety of Myosotis alpestris of the Alps. But it is a far better and more satisfactory rock-garden plant. M. rupicola always remains a true dwarf, with brilliant, deep sapphire-blue flowers, and starting to blossom at an inch high or less. summer and autumn. It is not uncommon in

to blossom at an inch high or less, rises, as it unfurls, to 3 or 4 ins. at most. Myosotis alpestris as I have known it in the Alps, especially at about 7000 ft. on the Col de Lautaret, and the light turquoise-blue blossoms, and in this light area irrors. individual specimens vary in height from a couple of inches to a foot or more. Gentiana nivalis is an exquisite and an exasperating small thing. It varies from an inch-high pygmy, with one single blossom, to 3 or 4 ins., with several minute flowers, each like a greatly reduced Gentiana verna, both in form and in their intense pure But for some reason Gentiana blue. nivalis is no garden plant. I have collected seeds of it in the Alps several times, but never once has it shown up when sown in the rock garden at home, and never have I heard of anyone else having succeeded with it.

Gentiana verna, the Spring gentian, on the other hand, is a really good

BRITISH GENTIANS.

By CLARENCE ELLIOTT, V.M.H.

garden plant and quite one of the most brilliantly beautiful, not only of all gentians, but of all Alpine flowers, and fortunately it has no objection to the comforts of life in captivity on the rock garden. In Britain it is found wild in a few localities, especially in the Varlethire delegation whilst in Iraland it grows in in the Yorkshire dales, whilst in Ireland it grows in astonishing abundance in the Burren district of County Clare, and from there a good many years ago, collected roots were sent in great quantity to this country by a professional collector. I invested in consignments of these collected plants on several occasions, but never found them really satisfactory. They were no more satisfactory, in fact, than the roots of Gentiana verna which I have so often collected in the Alps, and which I have so often collected in the Alps, and brought home to my garden. The Spring gentian in nature almost invariably grows as one ingredient in the high Alpine turf, inextricably mixed up with the short, fine grasses, and a dozen other small, tough herbs, so that it is extremely difficult to extract the gentian roots whole and undamaged. Only very rarely can one find specimens of Only very rarely can one find specimens Gentiana verna growing in blessed isolation in the

pure soil of broken ground.

In collecting the plant for one's garden, it is a wise plan to look out for such isolated specimens, and collect these and no others. At the same time, it is worth while looking out for the finer forms of the plant, for G. verna varies enormously. Some types are relatively small and starry, with narrow petals, whilst others are large, and generous in outline. One such specimen, growing free of in outline. One such specimen, growing free of

encumbering neighbours, and with fine blossoms, is worth a dozen taken with a mat of grasses, for it will have the best chances of becoming established at home, and should become, a year later, the parent of a harvest of good, fresh seed, and later a quiverful of sturdy young

seedlings.

Gentiana verna
seed, sown as soon
as it is ripe, offers by far the best way of achieving a really healthy, vigorous and satisfactory show of verna's imperial sapphire in the rock garden. It is, of course, a somewhat slow process. Seeds sown this year will probably not flower until a couple of years later. But raising one's own seedling vernas is a

most rewarding enterprise. As to the best soil in which to sow Gentiana verna seed, the standard John Innes soil for seed

Innes soil for seed raising is a safe bet. Personally, I would be inclined to add a little extra silver sand. Sow in a pan, and keep it in a cold frame until the seedlings are large enough to handle, and though I say "large enough," they will, in fact, be extremely small, with leaves with no greater span than good-sized pin-heads. But the fine hair-like roots will be surprisingly long and numerous.

surprisingly long and numerous.

The seedlings should be pricked out into a box—or boxes—of soil like that in which the seeds were raised, and then the following year they may be planted out in their permanent quarters in the rock garden. In the seed-box the tiny seedlings may be put an inch apart or a triffe less, and in the rock garden 2 or 3 ins. apart. It is a good plan to prepare a bed of special soil mixture in the rock garden. Choose an open, sunny position, and for soil you will not go far wrong with John Innes potting mixture, with pure cow dung added in the proportion of one part dung to six parts of the John Innes mixture. The dung should be dried and then well broken up before being mixed in. And where to obtain pure cow dung? By far the best source of supply will be a cow, through the agency of a friendly dairy farmer, and as you will be unlikely to need more than perhaps half a bushel or so,



"QUITE ONE OF THE MOST BRILLIANTLY BEAUTIFUL, NOT ONLY OF ALL GENTIANS, BUT OF ALL ALPINE FLOWERS ": A GROUP OF THE SPRING GENTIAN, GENTIANA VERNA. Photographs by D. F. Merrett.

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there should not be any great difficulty. Obtaining a whole cartload of farmyard manure is a very different matter.

I realise, by the by, that it is not I realise, by the by, that it is not every amateur gardener who has the time and the patience to embark on a two-year campaign of raising his own seedling *vernas*. The best short cut and alternative is to buy ready-made young pot-grown seedling plants from one or other of the purposition which specialise other of the nurseries which specialise in choice Alpines. But one should insist on well-established, vigorous seed-raised on well-established, vigorous seed-raised specimens, with plenty of roots questing round and round the pot balls. The other British gentian, G. pneumonanthe, is well worth a place in the rock garden. I have found it twice as a wild thing in this country, and on each occasion it was growing on a golf course, in the rough, rear heather, which offers a fair hint as to what sort of soil to give it in the rock garden, something of a it in the rock garden, something of a peaty, acid nature. But I do not think the plant is stocked by many nurserymen.

FROM THE UNITED STATES: TRANSATLANTIC NEWS RECORDED BY THE ROVING CAMERA.



IN NEW YORK TOGETHER: SOME OF THE WORLD'S LARGEST PASSENGER-LINERS IN THE DEEP-WATER BERTHS ON THE HUDSON ON SEPTEMBER 25.

On September 25 there was a record line-up of transatlantic passenger-liners in the deep-water berths on the Hudson in New York. Our photograph shows: (1. to r.) Mauretania; Queen Elizabeth; Alsatia; United States; America and Cristoforo Colombo. It was the first occasion that the docks had contained these ships at the same time.



DRIFTING OVER LONG ISLAND: A BALLOON WHICH TOOK OFF ON SEPTEMBER 23 TO MARK THE LAST OFFICIAL FLIGHT BY THE BALLOON CLUB OF AMERICA FROM ROOSEVELT FIELD. On September 23 this balloon took off from Roosevelt Field, Long Island, on a flight which marked the end of the final chapter in the former aviation field's history and the last official flight from the field by the Balloon Club of America. The field is to become a major shopping centre.



WASHED ASHORE NEAR PANAMA CITY BEACH DURING HURRICANE FLOSSY:

A U.S. NAVY MINE DEFENCE EXPERIMENTAL BARGE.

During hurricane Flossy, this U.S. Navy mine defence experimental barge was battered by waves in the Gulf of Mexico and finally washed ashore near Panama City Beach. The hurricane was not an unrelieved disaster, for the heavy rains it let loose broke a serious drought in Southern Alabama and Georgia and Northern Florida.



NEAR SAN BERNARDINO, CALIFORNIA: FLAMES AND SMOKE SWEEPING OVER
THE MOUNTAINS DURING A DEVASTATING FOREST FIRE.

It was reported on September 25 that some 1500 men were fighting a forest fire near San
Bernardino, California, which had already burned out some 10,000 acres and was threatening
several mountain resorts. The fire had been raging since September 21, when it was started,
according to one report, by a crashing aircraft.



TO EASE TRAFFIC CONGESTION IN JERSEY CITY: PART OF A NEW HIGHWAY WHICH WAS RECENTLY OPENED.

This photograph shows part of a highway opened in Jersey City to ease congestion at the Jersey City end of the Holland Tunnel, which links Jersey City with New York. The highway links the Holland Tunnel with the New Jersey turnpike interchange at Newark Airport, N.J.



GETTING USED TO ROCK 'N' ROLL: SUBMARINE TRAINEES GET THEIR SEA LEGS ON DRY

LAND WITH THE AID OF THE UNIVERSAL SUBMARINE SIMULATOR.

"Student submariners" in the United States can now get their sea legs before they go to sea with the help of the U.S. Navy's latest electronic device, the Universal Submarine Simulator. The operator (right) feeds the problem to a computer, whose signals actuate the simulator into a pronounced pitch such as might take place in heavy seas or in making a high-speed turn. The simulator can reproduce sea conditions from dead calm to hurricane force.



OVER lunch the other day my neighbour, a colleague and a good friend of mine for the past ten years, suddenly said, "Have you any special interest in coins?", and I discovered that, unknown to me all this time, he was himself a modest addict—if that is the word—of this innocent pursuit, which is, in fact, one of the oldest and most respectable forms of indoor sport in the world, for it was in some degree, so they say world, for it was, in some degree, so they say, one of the many interests of the Emperor Augustus, and, during the Renaissance, became the absorbing passion of Princes and Cardinals. By the time of John Evelyn, anyone with the slightest pretensions to be an amateur of the arts—what, in the agreeable idiom of those days would be called a virtuoso—owned, among other odds and ends, a little cabinet of drawers containing a probably haphazard collection of coins. This is no place haphazard collection of coins. This is no place in which to trace the gradual emergence of certain

PAGE FOR COLLECTORS.

THE SPLENDOURS AND MISERIES OF HISTORY.

By FRANK DAVIS.

I had to consult a dictionary. To save others fatigue, I publish my discovery: it means "of or pertaining to sieges," and note without further comment that numismatists are obsessed by—which is, literally, "besieged by"—the Latin tongue: an inheritance no doubt bequeathed to them by their Renaissance ancestors. I have personally no scruples about using "siege" as an adjective, and find these Charles I siege coins—that is, the coins struck in various parts of the country during the

Civil War—extraordinarily interesting.

Then there are the coins from the various provincial cities, not least among them the superb Crown piece, struck at Oxford in 1644, with the King on horseback, and beneath the horse's legs a view of Oxford and the word "Oxon." This brings me, naturally enough, to a consideration of the two main reasons which give the whole subject its peculiar fascination. The first is subject its peculiar fascination. esthetic: many coins of every age are wonderfully satisfying when considered as works of art on a small scale. Tastes differ, of course, but for my part I find myself more and more appreciative of such minor gem-like masterpieces as the coins of Corinth or Syracuse or Athens of the fourth and fifth centuries B.C. But perhaps the second

There is also this: a work of art in the normal course is something unique. There is only one "Victory of Samothrace," only one "Primavera". by Botticelli. A coin comes from a single die, but once that die has been made, it breeds thousands of examples, and of these examples some dozens possibly some hundreds—have survived; in a single example, not too worn, one has something directly from the original artist, a pleasure which directly from the original artist, a pleasure which can be shared with others. In addition, there is the appeal to the imagination; centuries ago these objects passed from hand to hand, the hands of men like ourselves, subject to similar passions and ambitions. They are the very stuff of history, commercial, social and political; and of romance, too, for the names of long-vanished kingdoms remain in the memory. There were Dukes of Athens before "A Midsummer Night's Dream" was written and they issued a coinage Dukes of Athens before "A Midsummer Night's Dream" was written, and they issued a coinage, and so did the Princes of Achaia, the Princes of Antioch, the Despots of Epirus, the Counts of Tripoli, the Lusignan Kings of Cyprus, and other bold adventurers who carved out a place in the sun for themselves amid the welter of the Crusades; and if on occasion these names seem to belong to a Ruritanian story



These English coins come from the celebrated collection of the late R. C. Lockett, Esq., the fourth part of which is to be auctioned in London by Glendining and Co. in a five-day sale beginning on October 11. This fourth portion of the Lockett Collection contains a selection of the English coins in the hammered series from Edward III to Charles II, of which a number are unique. There is a very important section of obsidional (siege) coins of Charles I, two of which are illustrated above. The fine specimen of the famous Oxford Crown, with a view of Oxford below the horse on the obverse, is among the many coins from provincial mints. Frank Davis writes about these and other coins from this magnificent collection in his article this week. Further sections from the Lockett Collection will be sold in 1957.

great collections of coins, of which the one in the British Museum is probably the most famous and the most complete; I merely note that if you propose to acquire for yourself anything comparable to it, you must allow yourself in time at least two centuries, and in money an astronomical sum—and even then it is unlikely you will succeed in acquiring anything half as good. None the less, a happy time is enjoyed by many whose ambitions are more modest and who specialise in one or other of the many intriguing sections of

this vast subject.

It so happened that, returning to London the It so happened that, returning to London the same evening, I found on my table the weighty catalogue of the fourth portion of the late R. C. Lockett's coin collection, which is to be sold at Glendining's on October II, I2, I5, I6 and I7. Part I (the early British coins) was disposed of in 1955 for £40,850; Part II (Greek) for £58,726 later in that year; Part III (European coins and Crusader coins) came up last March and made £19,000. A fifth portion (Greek) and the Scottish and Irish series will be sold in 1957. This October sale contains a selection of English coins from Edward III to Charles II, including a remarkably fine series of the obsidional coins of Charles I. fine series of the obsidional coins of Charles I. I must confess that this elegant and somehow endearing adjective puzzled me: so much so that

reason—the historical—is the one which makes the greatest appeal. Coins provide authentic evidence of the rise and fall of civilisations; they write the history of the known world. How extraordinary, for example, to realise that the gold stater issued about 340 B.C. by Philip of Macedon, with its head of Apollo on one side and the horsed-chariot on the other, not only marked the rise of Macedonia as a world power, but was imitated long afterwards by the ancient Britons! And—to come nearer home—how revealing to look at a series of Commonwealth coins and to look at a series of Commonwealth coins and to note that while, in 1652, Republican sentiment forbade the portrayal of the head of the State on the coinage, within a few brief years Oliver Cromwell appears on it, just as Charles I had done before him! That is, the country was accepting personal rule, or at least recognising the Protector as something much more than a mere President. In default of written records, coins provide a series of documents which throw light upon the politics, and often upon the religion and architecture of their time. They provide contemporary—occasionally the only authentic—likeness of rulers, and in some instances these portraits rise above formal flattery; the Charles II portraits rise above formal flattery; the Charles II heads, for example, seem to me to reveal the man behind the monarch with uncommon fidelity.

by Anthony Hope, they are, in fact, as down to earth as the more dreary of the modern republics.

Without going beyond these shores, anyone without going beyond these shores, anyone who cares to probe a little further into our own coinage will find plenty to interest him. I have already mentioned the curious circumstance of the British coin of the first century B.c. imitating the gold stater of Philip of Macedon—though, be it noted, a very degenerate version of that magnificent design. Then there is the crown (of which the Oxford example is so fine a specimen) of nificent design. Then there is the crown (of which the Oxford example is so fine a specimen), of which there were two types—a gold coin of 5s. and a large silver coin of the same value. The first was struck under Henry VIII and Edward VI bearing the Tudor Rose, and under Edward VI, James I and Charles I with a portrait. The second was first struck in the reign of Edward VI with an equestrian portrait and continued in subsequent reigns. The Angel, a gold coin worth in those days 6s. 8d., was introduced in 1465, and was so called because it bore the device of St. Michael slaying the dragon. It was issued up to the reign of Charles I and you can still see inn signs in various parts of the country which, after countless repaints, are still recognisable as having derived originally from this long-forgotten coin.

"THE MADONNA WITH THE BARE FEET," A MAJOR WORK BY LUDOVICO CARRACCI (1858-1619): IN THE CARRACCI EXHIBITION AT BOLOGNA. (Oil on canvas; 86½ by 56½ ins.) (The Pinacoteca, Bologna.)

A CARRACCI EXHIBITION AT BOLOGNA: THE WORK OF A GIFTED FAMILY.



MADONNA AND CHILD WITH SAINTS,' CARRACCI (1557-1602): ONE OF THE MANY WORKS SPECIALLY RESTORED FOR THIS EXHIBITION. (Oil on canvas ; 60 by 48 ins.) (Galleria Nazionale, Parma.)



"THE TEMPTATION OF ST. ANTHONY," BY ANNIBALE CARRACCI (1560-1609). THIS IS THE FIRST TIME THAT ANY PAINTINGS BY A FOREIGN ARTIST HAVE BEEN LENT FOR AN EXHIBITION ABROAD BY THE NATIONAL GALLERY. PARLIAMENT GAVE ITS SANCTION FOR THIS LOAN TO BOLOGNA. (Oil on copper; 19½ by 13½ ins.) (The National Gallery, London.)



"CHRIST APPEARING TO ST. PETER," BY ANNIBALE CARRACCI. AGOSTINO AND ANNIBALE WERE BROTHERS, AND COUSINS OF LUDOVICO. THEY WERE ALL BORN AT BOLOGNA. od; 30 by 21 ins.) (The National Gallery, London.)



"ST. ROCH DISTRIBUTING ALMS," A POWERFULLY COMPOSED MASTERPIECE BY ANNIBALE CARRACCI, WHICH DISPLAYS HIS GENIUS FOR NARRATIVE PAINTING ON AN IMMENSE SCALE. (Oil on canvas; 10 ft. 10½ ins. by 15 ft. 7½ ins.) (Staatliche Gemaeldegalerie Dresden)



"VENUS AND ADONIS," A STRIKING COMPOSITION BY ANNIBALE CARRACCI.
(Oil on canvas; 85 by 97 ins.) (Kunsthistoriches Museum, Vienna.)

THE exhibition of paintings and drawings by the Carracci, which continues at the Palazzo dell' Archiginnasio, at Bologna, until October 31, makes it possible to reassess the work of four members of this gifted family, who played such an important rôle in Italian art of the late sixteenth and early seventeenth centuries. Ludovico Carracci was the cousin of the brothers Agostino and Annibale, and all were born in Bologna. This exhibition also includes a few works by the little-known son of Agostino, Antonio (1583-1618). The popularity of these Eclectic artists faded somewhat in the nineteenth century, but their work is dispersed in many [Continued below, left.



"BOY DRINKING," BY ANNIBALE CARRACCI, WHO IS ACKNOWLEDGED AS THE MOST GIFTED MEMBER OF HIS FAMILY. THIS INTERESTING EXHIBITION AT BOLOGNA CONTINUES UNTIL OCT. 31. (Oil on canvas; 20% by 16% ins.)

(Dr. R. V. B. Emmons, Hamble.)

Continued.]
countries and collections. Every effort has been made to borrow as widely as possible. There are
two paintings and fifty drawings from the Royal collection as well as loans from many other
English collections, including the National Gallery. The four works which have been lent by the
Dresden Gallery have only recently been returned from Russia.



THE WORLD OF SCIENCE.



THE long-tailed field-mouse (Apodemus sylvaticus), also known as the wood-mouse, has a wide taste in habitats. It is found plentifully in woods and fields and also gardens. Gardeners and farmers have little to say in its favour, for it is not only a vegetarian, including in its diet berries, fruits, grains, as well as treasured garden builts and corms but has the habit of accumulating berries, fruits, grains, as well as treasured garden bulbs and corms, but has the habit of accumulating stores of these. So strong is this impulse to accumulate quantities of foodstuffs that one suspects it goes beyond the needs of mere survival. It is conceivable that in a natural ecology such behaviour may have its advantages, just as the squirrel's habit of burying nuts and acorns must contribute to a natural reafforestation. When expensive bulbs are in question, it is apt to be regarded as a wicked extravagance, and trapping is used in the hope of lessening the nuisance.

lessening the nuisance.
It often happens that the trapped

wood-mouse shows injury to the skin of the tail, where the circumstances are such that none should be expected. I have seen a wood-mouse efficiently live-trapped yet showing these injuries to the tail, which suggest that we have to the tail, which suggest that we have here something comparable to the autotomy better known in lizards. Injury to the skin of the tail has been observed in a wide variety of rodents, but is most usual perhaps in the common dormouse. It has been suggested that for the dormouse there is in this a protective device. Thus, it is argued, the beast is nocturnal, the tip of its tail is white, and is therefore the most conspicuous part of it. It is then inferred that this is its it. It is then inferred that this is its most vulnerable member and the part most likely to be seized by a predator. In short, as the lizard discards a part of its tail to the enemy that the rest of it may escape, the dormouse can sacrifice the tip of its tail to the same end

tail to the same end.

Superficially, there seems to be a parallel. It is offset by the fact that foxes, stoats and weasels, as well as owls, do not make a practice of seizing prey by the tail but by the head and neck. Secondly, the casting of a lizard's tail is active; it is the result of a nervous reflex, and the loss of the tail is due more to what happens inside the body than outside. In rodents, the process is passive; so far as can be seen, force or pressure must be exerted from outside before such

outside before such a laceration occurs. Thirdly, there is a difference in the anatomical arrangements in lizards and in rodents. There in rodents. There is a special breaking-point in the lizard's tail, and at this there is an actual fracture of a vertebra, beyond which the whole tail portion, bones and skin, are lost. In the rodent, there is, in the outer third of the tail, a loose connection between the skin and the bones, a fragile connective tissue which parts readily

which parts readily under pressure, so that the outer part of the tail is truly skinned, leaving the bare bones still attached to the rest of the tail.

Although primarily a passive event, there is an active participation subsequently, for some thirty hours later, the rodent that has suffered this injury will gnaw the bare bone away. It does so at the junction of the exposed skeleton and the uninjured portion. Moreover, the gnawing is not confined to freeing the exposed bone, but includes

RODENTS' SURGERY. By MAURICE BURTON, D.Sc.

tidying up the torn tissues at that point of junction. It is presumed that the urge to do this, since it is delayed for several hours from the time the accident occurs, is supplied by the so-called healing itch common to other wounds. Nevertheless, the whole process does partake of a skilful and neatly performed amountation a surgical and neatly performed amputation, a surgical operation in the strict sense. It is followed by a growth of new skin over the stump end and, so far as can be seen, the loss does not impair permanently the health or efficiency of the rodent. On this last point, there is some element of



A VEGETARIAN RODENT: THE LONG-TAILED FIELD-MOUSE, WHICH HAS A STRONG TENDENCY TO STORE QUANTITIES OF FOODSTUFFS, AND IS APT TO A NUISANCE WHERE SOIL IS CULTIVATED. IT IS MAINLY NOCTURNAL, AND IS GREGARIOUS. ITS FOOD STORES ARE OFTEN COMMUNAL. Photographs by Neave Parker.



FOUND IN WOODS AND FIELDS AND ALSO GARDENS: THE LONG-TAILED FIELD-MOUSE (APODEMUS SYLVATICUS), ALSO KNOWN AS THE WOOD-MOUSE. ITS LONG TAIL IS NOT PREHENSILE AND APPEARS TO SERVE AS A BALANCER ONLY.

doubt, but the fact remains that a number of animals kept in captivity following the amputation have lived for years, apparently to the full term of the allotted span of life.

This particular form of tail-loss stand between the true autotomy of the lizard and the self-mutilation of certain long-tailed monkeys. Academically, the main interest centres on whether

it constitutes a true autotomy or not. Opinion inclines towards seeing it as an autotomy, for the reason that there is an active participation, namely, in the cleaning of the wound as well as the amputain the cleaning of the wound as well as the amputation. One more thing in common with the true autotomy of the lizard lies in there being a partial regeneration at least. In the dormouse there is an active growth of unusually long hair over the healed stump, so that, in the end, the tail has apparently the same length, or nearly the same length as before. There is also regeneration of bone, but this does not lead to the addition of vertebræ, but to the growth of one, unusually long, vertebra at the tip.

This particular type of autotomy has been observed in the long-tailed field-mouse and the dormouse, as already stated, and also in various species of rat, including the black rat, in squirrels, in house mice and a range of other mice. The mere fact that it is so widespread suggests

and a range of other mice. The mere fact that it is so widespread suggests that it has some value in the lives of these beasts, although exactly what this can be is difficult to say. The fact that there is some regeneration, however limited, is also interesting. In the lower realms of the animal kingdom wholesale regeneration is possible. The whole body in a number of the lowest organisms can be dissociated into its organisms can be dissociated into its component cells, yet a total regeneration can ensue. As we ascend the scale of animal organisation the power of regeneration becomes less and less. A worm can re-grow its head end, a startish its arms. Thence, except for starfish its arms. Thence, except for the regeneration involved in the healthe regeneration involved in the healing of wounds, it peters out, and the highest point it reaches is in the lizard's tail. Viewed in this sequence the autotomy in the rodent's tail could represent a last vestige continued into the highest ranks of animal organisation. That is, however, speculative and very much a matter of opinion; and this alone probably explains the academic discussions on whether in rodents we have true autotomy or self-mutilation. have true autotomy or self-mutilation.

have true autotomy or self-mutilation.

There is, however, an interesting side issue. We have authentic accounts of rats caught by the tail in spring traps having gnawed through the tail to set themselves free. This suggests an ability on the part of the rodents to recognise cause and effect, and an ability to solve an urgent problem. The fact that amputation can occur

tion can occur under the other circumstances discussed here would seem at first to offset these to offset these implications of a high mental capacity. When we remember, however, that such other amputations do not take place for up to thirty hours after injury, when supposedly the healing itch is beginning to work, beginning to work, it seems we can rule this out as the stimulus causing a rat to free itself within minutes of capture.

There is another

There is another side issue, of a slightly more amusing nature. It sometimes happens that the aftermath of amputation is a hypertrophy of tissue giving a club-shaped end to the tail covered with a profuse growth of hair. Before attention was directed to the fact of the autotomy, followed by amputation and regeneration, there were instances of such club-tailed rodents being described as new species.

SOME PEOPLE AND EVENTS OF THE WEEK: PERSONALITIES IN THE PUBLIC EYE.



OBSTETRICIAN TO THE QUEEN:
THE LATE SIR WILLIAM GILLIATT.
Sir William Gilliatt, Surgeon-Gynæcologist
to the Queen, died after a road accident on
September 27, aged seventy-two. Sir William attended the Queen at the births of
the Duke of Cornwall and Princess Anne,
and also attended the Duchess of Kent at
the births of her three children. He was
elected President of the Royal Society of
Medicine in 1954.



AN AIR DISASTER SURVIVOR: AIR MARSHAL SIR HARRY BROADHURST. Air Marshal Sir Harry Broadhurst, C.-in-C. of Bomber Command, had an amazing escape from death on Oct. I when the Vulcan four-jet bomber in which he was returning from a flight to Australia and New Zealand crashed and blew up on landing at London Airport. Four of the crew were killed, and Sir Harry and Squadron Léader Howard were the only survivors.



A PIONEER OF AIRCRAFT: THE LATE SIR RICHARD FAIREY.
Sir Richard Fairey, founder and executive chairman of the Fairey Aviation Company, died in London on September 30 at the age of sixty-nine. After two years with Short Brothers, Sir Richard founded the Fairey Aviation Company in 1915. The climax of his pioneering work was reached last March when the Fairey Delta II became the first aircraft to fly at over 1000 m.p.h.



APPOINTED AMBASSADOR IN
HAVANA: MR. A. S. FORDHAM.
Mr. Alfred Stanley Fordham, who has been
Minister in Buenos Aires since 1954, has
been appointed Ambassador in Havana in
succession to the late Mr. W. H. Gallienne.
Mr. Fordham, who is forty-nine, was
educated at Eton and Trinity College, Cambridge. Before going to Buenos Aires he
served in Stockholm from 1952-54; and
in Warsaw from 1951-52.

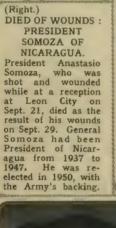
(Right.)
A GREAT SPORTS-WOMAN: THE LATE MRS. "BABE"
ZAHARIAS.
Mrs. Mildred
("Babe") Zaharias,
an outstanding allround sportswoman,
died in Texas on
Sept. 27, aged fortytwo, after fighting a
courageous battle
against cancer. In
1947 she became the
first American to win
the British Women's
Amateur Golf Championship. She won
the American title
three times. BABE '



(Left.)
APPOINTED HEAD OF F.O. NEWS DEPARTMENT: DEPARTMENT:
MR. P. HOPE.
It was announced by
the Foreign Office
that Mr. Peter Hope
is to succeed Sir
George Young as head
of the News Department at the Foreign
Office. Mr. Hope,
who has been Counsellor at the British
Embassy in Bonn
since 1953, had transferred to the Foreign
Office in 1946.



RESIGNING AS LEADER OF THE PARLIAMENTARY LIBERAL
PARTY: THE RT. HON. CLEMENT DAVIES, M.P.
At the final session of the Liberal Party's assembly at Folkestone on
September 29, Mr. Clement Davies, who has been leader of the Parliamentary Liberal Party since 1945, announced his resignation. Mr. Davies,
who is seventy-two, was called to the Bar in 1909. He entered Parliament
in 1929 as Liberal M.P. for Montgomery, the constituency which he has
represented without a break since then.





(Left.)
DIED AFTER A
TRAGIC ACCIDENT:
LADY CAROLINE
PETTY-FITZMAURICE.
Lady Caroline PettyFitzmaurice, the
seventeen-year-old
daughter of Lord and
Lady Lansdowne, of
Meikleour House,
near Perth, died in
hospital on Sept. 27
after an operation for
stomach wounds
which she received
when a shotgun was
accidentally discharged in the gunroom of her home
on the previous day.



TO BE LONDON'S NEXT LORD MAYOR:
COLONEL SIR CULLUM WELCH, WITH LADY
WELCH.
Sir George Cullum Welch, Alderman of Bridge
Within, was chosen on September 29 as Lord
Mayor of London for the ensuing civic year. Sir
George, who is sixty, is a solicitor, a Liveryman
of the Company of Haberdashers and the Company
of Spectacle-makers, and past-Master of the Company of Solicitors of the City of London. He will
be installed on November 8.



RETURNING TO BECHUANALAND: SERETSE KHAMA SEEN AT HIS SURREY HOME WITH HIS ENGLISH WIFE AND THEIR CHILDREN. Seretse Khama, who has spent six years in exile in England, has voluntarily renounced his claim to the chieftainship of the Bamangwato tribe, and will be returning to the tribal reserve in Bechuanaland. Seretse Khama, who has renounced the succession for himself and his heirs, has been absent from the tribe following a dispute after his marriage to an English girl. There are two children of the marriage—Jacqueline, aged six, and Seretse, aged three.



A SURVIVOR OF THE VULCAN CRASH:
SQUADRON LEADER HOWARD LEAVING
LONDON AIRPORT WITH HIS WIFE.
When the Vulcan four-jet bomber crashed and
blew up on landing at London Airport on Oct. 1
there were only two survivors. One of these was
the captain of the aircraft, Squadron Leader
Donald R. Howard, the pilot, seen here with his
wife. Air Marshal Sir Harry Broadhurst, who was
acting as second pilot, and Squadron Leader
Howard escaped by using their ejector seats.

AN AMERICAN CLASSIC ON THE SCREEN: HERMAN MELVILLE'S "MOBY DICK"



".... AND GOD PREPARED A GREAT FISH TO SWALLOW UP JONAH": FATHER MAPPLE (ORSON WELLES) PREACHES TO HIS CONGREGATION IN "MOBY DICK."



A GRIM AWAKENING FOR ISHMAEL (RICHARD BASEHART) AS HE IS THREATENED BY QUEEQUEG (FRIEDRICH LEDEBUR), THE HARPOONER,



MOBY DICK IS SIGHTED AT LAST: CAPTAIN AHAB, NIMBLE DESPITE HIS WHALE-BONE LEG, SWINGS DOWN THE DECK YELLING ORDERS.



TENSION AMONG THE CREW OF THE PEQUOD: ISHMAEL CROUCHES EXPECT
ANTLY AS A FELLOW SALLOR DRAWS A KNIFE DURING A FIGHT

CLINGING DESPERATELY TO THE SIDE OF MOBY DICK, CAPTAIN AHAB CONTINUES THE STRUGGLE WITH HIS POWERFUL ENEMY.



NEARING THE END OF HIS FIGHT TO THE DEATH: CAPTAIN AHAB PLUNGES HIS HARPOON INTO MOBY DICK AS HE GETS CAUGHT UP IN THE ROPES.

Herman Melville's magnificent saga "Moby Dick" was published just over a hundred years ago. This great American classic has now been strikingly filmed by an American company, Warner Bros. Produced and directed by John Huston, the film, which is to have its London Première at the Warner Theatre, Leicester Square, on November 8, meticulously recreates the tense atmosphere and stirring episodes of Herman Melville's famous story. In the year 1840 the young sailor Islamael (Richard Basehart) arrives at the whaling town of New Bedford, Massachusetts, eager to join a whaling expedition. At the "Spouter Inn" he meets a group of sailors from the whaler Pequod, and hears of her famous commander, Captain Ahab (Gregory Peck), a man tortured by one obsessive desire—to kill the great white whale, Moby Dick. During the night at the inn Ishmael is rudely awakened by Queequeg (Friedrich Ledebur), the wierdly attatooed harponist. They become friends, however, and after hearing the powerful sermon by Father Mapple (Orson Welles) they go on board the Pequod. It is not until the whaler has been to sea several days that Ishmael meets Captain Ahab, with his whalebone leg and his scarred face. Captain Ahab had received

THRILLINGLY BROUGHT TO LIFE IN A FILM PRODUCED BY JOHN HUSTON.



CAPTAIN AHAB (GREGORY PECK) PLEDGES MEMBERS OF THE CREW OF THE PEQUOD, INCLUDING STARBUCK (LEO GENN, IN THE BLACK CAP).





PREPARING FOR THE KILL: CAPTAIN AHAB GRASPS A HARPOON AT THE READY AS HIS WHALE-BOAT APPROACHES THE VAST BULK OF MOBY DICK.



DISASTER AT THE MOMENT OF TRIUMPH: THE MURDEROUS WHITE WHALE-CRUSHES THE WHALE-BOAT AS CAPTAIN AHAB IS ABOUT TO HARPOON IT.



CAPTAIN AHAB'S STRUGGLE IS OVER: THE PEQUOD'S CHIEF MATE, STARBUCK.
BRINGS ANOTHER WHALE-BOAT TO TACKLE THE MONSTER WHALE.



THE BEGINNING OF FURTHER DISASTER: THE SECOND WHALE-BOAT CAPSIZES NEAR CAPTAIN AHAB'S BODY. ISHMAEL IS THE ONLY SURVIVOR.

these wounds in an earlier encounter with Moby Dick. The Pequod sails on in relentless search of Moby Dick. The film's story reaches its disastrous climax with the tremendous fight between Captain Ahab and the whale, which ends with the death of the Captain, the destruction of the Pequod and all her men except Ishmeal, who drifts towards rescue clinging to the coffin which had been made for Queequeg. The film was shot at Youghal, County Cork, and at Fishguard, South Wales. The interior filming took place at Elstree, and another unit spent six weeks in whaling waters off the Canary Islands. John Huston's

art department, headed by Ralph Brinton, worked many months on building a full-size and lifelike Moby Dick. The 30-ton monster was 90 ft. long. It was made of plastics and electronically controlled to make it possible for the whale to dive, surface, spout and slap its tail against the side of the boat. Two such models had to be made, because the first one broke adrift and was lost off the coast of Pembrokeshire in October 1954. "Moby Dick" has been filmed in a new colour process, in which Technicolor is superimposed on black and white, giving it a more muted texture, "reminiscent of old coloured prints."



WORLD OF THE CINEMA. THE



A TIME FOR COMEDY.

By ALAN DENT.

WITH the nations, great and small, snarling and snapping at one another exactly like so many dogs, big and little, cannot Man, Tried Man, be easily forgiven these days for regarding

so many dogs, big and little, cannot Man, Tried Man, be easily forgiven these days for regarding the art of the cinema—or any other art—as a salve, a solace, a means of escape? He must be so forgiven, occasionally. For if the arts solely concerned themselves with the solving of our problems, moral and ethical and political, we should all of us go mad. "Solve them in comedy," we are often and excusably tempted to exclaim, "and let the world go by!"

A sheer and simple comedy like "The Solid Gold Cadillac" is a tonic to the tired mind because it brings laughter to the spirit. And what have I been doing with my cinema-going time when I have never till now set eyes on its wide-eyed heroine, Judy Holliday? She is, in this film, the queen of awkward questioners. A small share-holder in a huge concern, she turns up at a board meeting and devastates the assembly by asking the big chiefs, each and all, how much salary they draw and exactly what they do for it. They silence her—but only temporarily—by giving her a luxurious office, an accomplished secretary, and nothing to do. This is fatal. She sets about corresponding with other shareholders to whom she has set an example of having the courage of asking questions, of wanting to know, of refusing to be fobbed-off. She has meanwhile caught the amused and admiring eye of the only nice-ish member of the nasty board—a character beautito be fobbed-off. She has meanwhile caught the amused and admiring eye of the only nice-ish member of the nasty board—a character beautifully played by Paul Douglas—and, one way and another, it is sad to be able to say no more about "The Solid Gold Cadillac."

One must say, though, that never again will one overlook Miss Holliday either in anything new or in any revival. Like all first-rate comedicances from Marie Tempest downwards she has

ennes, from Marie Tempest downwards, she has invented her own little armoury of squawks, shrieks, and interjections. Often her utterance is shrieks, and interjections. Often her utterance is quite beyond literal transcription—one would need some kind of seismograph. When in this film her character says at her first board meeting: "That seems an awful lot of money. What do you do? Meet? Four times a year? Wow!" it would be easily possible to write a whole essay on the way Miss Holliday phrases this line—or rather, series of lines—for she makes each little query or exclamation a whole expressive line in itself. The emphasised "do" opens up long and conglomerate emotion of surprise, envy, indignation, pure rage, and irresistible hilarity. If I add that Miss Holliday is utterly fetching in her looks and in her grace of movement, I need add no more

OUR CRITIC'S CHOICE.



JUDY HOLLIDAY AS LAURA PARTRIDGE IN COLUMBIA'S "THE SOLID GOLD CADILLAC," WHICH IS DIRECTED BY RICHARD QUINE.

RICHARD QUINE.

In making Miss Judy Holliday his choice this fortnight, Mr. Alan Dent writes: "See Judy Holliday in 'The Solid Gold Cadillac.' She is like the spirit of laughter in a strained and silly world. She is all that the poets have ever loved in carefree young-womanhood: she puts a spirit of youth into everything, she is a dancing shape, an image gay—a haunter, a startler, a waylayer. Alternatively, she is Thalia putting out her tongue at her eight sisters. She is the pocket-genius of irresponsibility, and her confrontation and exposure of a board-full of wily businessmen in this present film brings us nothing but sheer delight."

Escape of an utterly different sort can be found in a Swedish comedy called "Smiles of a Summer Night." This is set in the days

the earliest motor-cars, and it is a tortuous affair of in-fidelities in a setting, com-plete with sum-

mer pavilion at the far end of the lawn, which will remind everybody who saw it of that beautiful film the Swedes themselves made of Strindberg's
"Miss Julie."
The setting is
similar, but the
mood is utterly
different

different.

"A summer's night has three smiles," the programme tells us whether we believe it or not). "The first smile is between midnight and dawn when all young lovers open

their hearts. The second smile comes just before sunrise and is for fools and those touched by summer madness. The third and best smile comes at sunrise for those full of cares, for the disappointed, the sleepless, the frightened, and the lonely." Reading such stuff naturally leads one to expect some silliness in the film, however beautiful it may be to gaze upon.

And this Swedish film—centring on a young man who plays Schumann to his father and his young stepmother after they have gone to bed—is by no means without its silliness. We reflect that Hamlet never descended to serenading, and would be altogether too Swedish a Hamlet if he did so. Yet this film has an odd kind of fascination and style—possibly the individuality of its writer and director, Ingmar Bergman?—and it has queer spasms of wit and even bizarre outbursts of fun when it suddenly seems to be intended for a satire at the expense of romantic drama in general.

intended for a satire at the expense of romantic drama in general.

Two other new films provide no kind of escape at all, and I shall not therefore give them any kind of detailed criticism in a page which this week is intended to indicate some ways of escape from harsh reality. In "Bigger than Life" you may behold James Mason giving a powerful performance of a school-teacher who becomes an addict of the drug cortisone and all but loses his reason. It is marred, as a piece of argument, by addict of the drug cortisone and all but loses his reason. It is marred, as a piece of argument, by the fact that the character's wife is apparently an idiot—devoted but blithering. In "A Hill in Korea" you may see a British patrol bravely defending itself against overwhelming odds. But this one is marred, as a piece of declared realism, by the fact that almost all the characters—well played though they are by some of our best "chin-up" young actors—talk in a literary, or at least self-conscious, style utterly uncharacteristic of Service-men. Service-men.

least self-conscious, style utterly uncharacteristic of Service-men.

Let me finally, with the barest minimum of comment, describe an encounter I made the other evening in a train travelling from a Buckinghamshire town. It is eminently à propos. A young corporal had just said good-bye to his young wife and he sat down opposite me with a face of glowering despair. "Cheer up!" said I, with the false heartiness one feels bound to assume on such an occasion, and added something about war being extremely unlikely even now. His reply I must give without amendment or alleviation: "It's all right for you old ones. I'm twenty-three. I was twelve when what you call the last war finished. I was apprenticed to chair-making, which my father did before me, and my grandfather before him. I hate soldiering, but, of course, I was called up. I did thirteen months' fighting in Korea in a war which you seem to have forgotten, and which we did not know much about either, though we had to fight it. They made me



"A POWERFUL PERFORMANCE OF A SCHOOLTEACHER WHO BECOMES AN ADDICT OF THE DRUG CORTISONE": THE SCHOOLTEACHER, ED AVERY (JAMES MASON), IS UNDER THE INFLUENCE OF CORTISONE AND BECOMES TOO TRUTHFUL AT A PARENTS' MEETING IN A SCENE FROM "BIGGER THAN LIFE." THIS 20TH CENTURY-FOX CINEMASCOPE FILM IS IN EASTMAN COLOUR AND IS DIRECTED BY NICHOLAS RAY (LONDON PREMIERE: RIALTO, SEPTEMBER 20.)

seemingly endless corridors full of rich and portly middle-aged gentlemen wasting hours and hours merely smiling at one another in mutual gratulation; and the final and much shorter "wow" is a sudden parabola of sound which even a professor of music would find difficult to analyse or describe, yet which somehow conjures up in one extraordinary flash a



FREDERICK EGERMAN (GUNNAR BJORNSTRAND) WATCHES HIS BEAUTIFUL YOUNG WIFE (ULLA JACOBSON) DURING A THEATRICAL PERFORMANCE IN WHICH EGERMAN'S FORMER MISTRESS (PLAYED BY EVA DAHLBECK) PLAYS THE LEADING ROLE: ONE OF THE MANY COMPLICATED SITUATIONS IN THE SWEDISH FILM "SMILES OF A SUMMER NIGHT," WHICH WON A HIGH AWARD AT THIS YEAR'S CANNES FESTIVAL. (LONDON PREMIERE; ACADEMY CINEMA, SEPTEMBER 20.)

a corporal. I was demobbed at last, and went back to my job. I got married to my best girl in August, six weeks ago. I was just beginning to settle down right and proper, when I was called up again. And now I m posted somewhere soon—Near East, I suppose. And there you old ones sit, telling us young ones not to worry. It beats me!" It beats me also.

ANTIQUITIES, DISASTER, AND AN AWARD: A MISCELLANY OF NEWS PHOTOGRAPHS.



A GENERAL VIEW OF THE SIXTH AUTUMN ANTIQUES FAIR AT ANTIQUES FAIR AT CHELSEA TOWN HALL. This annual autumnal event, open daily (except Sunday) from Sept. 26 to Oct. 6, comprised exhibits from forty antique dealers, with a total of about 10,000 items. Some interesting items are reproduced on another page.

(Right.)
"GRIEVOUSLY THREATENED " AND THE SUBJECT OF AN APPEAL : LICHFIELD

CATHEDRAL
On Sept. 27 an appeal
was launched by the
Dean of Lichfield for
£200,000 to save the
twelfth-century Lichfield Cathedral from
decay caused by the
ravages of the deathwatch beetle and
polluted atmosphere.





THE FIRST RECIPIENT OF A NEW AWARD: THE ASTRONOMER, DR. H. KNOX-SHAW, WITH (BELOW) THE GILL MEDAL "FOR OUISTANDING. (BELOW) THE GILL MEDAL
"FOR OUTSTANDING SERVICES TO ASTRONOMY."
The Astronomical Society
of South Africa announced the first award
of the new Gill Medal to
Dr. H. Knox-Shaw, Radcliffie Observer at Oxford
and later Pretoria, 19241950, "for outstanding
services to Astronomy
and in particular to
South African Astronomy
in the successful establishment of the 74-in,
Radcliffe Reflector at
Pretoria." The medal
commemorates Sir David
Gill and was designed by
Dr. Peter Kirchhoff during his presidency of the
Astronomical Society of
South Africa. FOR OUTSTANDING SER.







THE END OF A 26,000-MILE FLIGHT: SMOKE AND FLAMES BILLOWING SKYWARDS FROM THE WRECKAGE
OF A CRASHED VULCAN BOMBER AT LONDON AIRPORT.
Four of the crew were killed when a Vulcan four-jet bomber crashed and burst into flames at London Airport on October 1. Photographs of the two survivors of the crash—Air Marshal Sir Harry Broadhurst, Chief of Bomber Command, and Squadron Leader Donald R. Howard, the captain and pilot, who escaped practically unhurt after using their ejector seats—appear on page 561.



THE CENTRE OF THE LAND OF COCKAIGNE AND THE HOME OF BOW BELLS:
THE TOWER OF THE WREN CHURCH OF ST. MARY-LE-BOW, IN CHEAPSIDE, SCAFFOLDED
FOR RESTORATION PURPOSES.
Work began on the restoration of the upper part of the steeple of the church of St. Mary-le-Bow, which was reduced to a shell during the London blitz when the famous Bow bells were destroyed. This was the costliest of all Wren's City churches. An appeal for its restoration was launched by the Lord Mayor in June.

THEATRE THE WORLD

WORDS, WORDS

By J. C. TREWIN.

BETWEEN the dark and the day-light, when the night is beginning ." Long ago I recited that poem with to lower . . ." Long ago I recited that poem with, I hope, immense effect—at any rate, no one moved a finger—from a village hall platform. I cannot think what any of those listeners, and certainly Longfellow himself, would make of Lillian Hellman's play of "The Children's Hour," which has nothing whatever to do with grave Alice, or laughing Allegra, or Edith with golden hair (all of whom seem to me now to have come direct from the journal of the Rev. Francis Kilvert).

There could be no more innocent title for a fierce play: one that I doubt will ever be seen in public—that is, as the Lord Chamberlain interprets the words. It can be seen at a club theatre—now the Arts—just as it was six years ago at the New Boltons, and fourteen years before that at the old Gate Theatre in Villiers Street. This looks like an autumn of direct

onslaught on the Lord Chamberlain. Besides onslaught on the Lord Chamberlain. Besides "The Children's Hour" in Great Newport Street, three of the plays in the list of productions at the Comedy, in Panton Street, which the New Watergate Theatre Club is taking over under influential management, are also without public licence: "A View from the Bridge" (Arthur Miller), "Tea and Sympathy" (Robert Anderson), and "Cat on a Hot Tin Roof" (Tennessee Williams). All three are American: we shall have to consider them as they come, and then discuss the rights and wrongs of banning (it is not a subject for a snap judgbanning (it is not a subject for a snap judgment). "The Children's Hour" is a very old acquaintance. Presumably the only reason for the Censor's ruling is the subject. An evil child accuses her schoolmistresses, falsely, of an unnatural relationship, and so shatters their lives. shatters their lives.

The regrettable thing is that, as a rule,

a ban acts as an advertisement; one that calls up playgoers with the wrong kind of curiosity. But "The Children's Hour" has nothing at all for that type of visitor. It is an honest drama that is as much as anything, a violent assault upon the dangers of malicious gossip: words, words, words... Here it

the dangers of malicious gossip: words, words, words . . . Here it is still usefully outspoken.

Mary, the child who goes about her work like Iago, is a horrible character, but less so, if anything, than the infant in "The Bad Seed"—which got by the Censor without trouble. There the child's speciality was merely murder. Anyway, the Lord Chamberlain has another chance to consider "The Children's Hour" and its strongly sincere melodramatics. I cannot say that it impressed me cannot say that it impressed me as much at the Arts as it did at the New Boltons, and in the text; but maybe it does not wear well. In any event, the Arts production is slow and limp. Mary's grand-mother seems theatrically eager to believe the child without a shred of corroboration. The creature herself, as acted by Patricia Healey, is competent in her machinations; and Clare Austin and Margot van der Burgh get us to feel for the unlucky get us to feel for the unlucky women. It is a pity that no one else has the needed attack

and persuasiveness.

The cast of "Under Milk Wood," at the New, has all the confidence in the world. Dylan Thomas's "play for voices," which I reviewed at the Edinburgh Festival, has become one of the triumphs of the autumn season in London, and it is not surprising. At the same time, anyone who still thinks of a village play in terms of milk-and-honey (though there must be few to do this now) will raise the eyebrow very high indeed. If Dylan Thomas had included, say, the village blacksmith in his midnight-to-midnight

panorama, the shade of Longfellow would have been unconscionably startled.

Produced with the gayest ingequity by Douglas Cleverdon and Edward Burnham'in what must be the most inventively multiple setting yet (Michael Trangmar designed it), these villagers on their way, toiling rejoicing sorrowing in go on their way, toiling, rejoicing, sorrowing, in Dylan Thomas's own unforgettable idiom. So many phrases haunt the memory, at random: "the minutely dewgrazed stir" of the sea before daybreak; the woman who "sleeps very dulcet in a cove of wool," the "spring morning larked and



THERE COULD BE NO MORE INNOCENT TITLE FOR A FIERCE PLAY CHILDREN'S HOUR" (ARTS), SHOWING A SCENE FROM LILLIAN HELLMAN'S PLAY, WITH (L. TO R.) MRS. LILY MORTAR (BESSIE LOVE), PEGGY ROGERS (JOCELYN BRITTON), EVELYN MUMM (GILLIAN GALE) AND MARTHA DOBIE (MARGOT VAN DER BURGH).



A PLAY WHICH "HAS BECOME ONE OF THE TRIUMPHS OF THE AUTUMN SEASON IN LONDON":
"UNDER MILK WOOD" (NEW), BY DYLAN THOMAS, SHOWING A SCENE IN WHICH THE VILLAGE OF
LLAREGGUB WAKES UP IN THE MORNING WITH (L. TO R.) MARY ANN SAILORS (BETTY LLOYDDAVIES), LILY SMALLS (ANGELA CROW), NARRATOR (DONALD HOUSTON), P.C. ATTILA REES (DAVID
REES), MRS. PUGH (CLAUDINE MORGAN) AND MR. PUGH (RAYMOND LLEWELLYN). THE PLAY IS
DIRECTED BY DOUGLAS CLEVERDON AND EDWARD BURNHAM.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE CHILDREN'S HOUR" (Arts Theatre Club.)—A revival of Lillian Hellman's celebrated American play, still banned here from public performance after twenty years. The present production, except for the acting of Margot van der Burgh and Clare Austin, is curiously flat. (September 19.) "UNDER MILK WOOD" (New).—Dylan Thomas's "play for voices" is one of the triumphs of the autumn season, and no wonder, thanks to the crafty production of Douglas Cleverdon and Edward Burnham. (September 20.) "THE LADY'S NOT FOR BURNING" (Birmingham Repertory).—An extremely appreciative revival, directed by Bernard Hepton in a Paul Shelving set. (September 25.)

crowed and belling,"" an icicle forms in the cold air of the dining-vault" (Mr. and Mrs. Pugh at one of those alarming meals), "the fond, lake-eyed cows," "six feet deep that name sings in the cold earth." The company, with Donald Houston, Diana Maddox, and William Squire to lead it, was good at Edinburgh: it is even better now, and I very much admire the way in which Mr. Houston points the Onlooker's long part without self-conscious forcing and nudging.

part without self-conscious forcing and nudging.

Dylan Thomas's sense of ribaldry may worry some; he has an Elizabethan forthrightness. But

I do not believe many will let this disturb their appreciation of an unexampled twenty-four hours' progress in which a single sentence is enough to stamp the identity of a speaker on our minds, to bring up his past and to illuminate his entire future.

Words, words, words: Dylan Thomas was a master, and so (we have no need to be told) is Christopher Fry, whose "approximately mediæval" comedy, "The Lady's Not for Burning," I have just met "approximately mediæval" comedy, "The Lady's Not for Burning," I have just met in revival at the Birmingham Repertory Theatre. At the moment there is a perverse fashion for dispraising Fry. One notices it among some of the angry young men who are rather drearily fashionable, and who live, it appears to me, on a sustained diet of sour grapes. Fry, of course, has an extraordinary gift of shining speech: "The Lady" comes to us again—and we can borrow the Dylan Thomas phrase—as "larked and crowed and belling." I dare say it is too copious. Every rift is loaded. But it is a pleasure to recognise imagination and to know a verse dramatist who is not what Angela in "Patience" called "perceptively intense and consummately utter." Fry said of "The Lady" that though he meant it to be "like a dance: a dance with a certain shape and formality, feeling casually towards a pattern which is in the life of the world

feeling casually towards a pattern which is in the life of the world . . . it would be as well not to have this too much on your mind as you listen to the play. It is meant as a comedy, or a comic entertainment, and no good can come from weighing it down with more than we need for our amusement."

amusement."

Certainly, at Birmingham, we were amused and moved in all the right places. I liked, in particular, the high civilised grace of Nancie Jackson's presumed witch. Ronald Hines's Thomas Mendip had charm, though I can never forget Alec Clunes, who acted the part first at the Arts. acted the part first at the Arts Theatre. This was a pleasant restoration: it is happy to come from the play with such a phrase in our ears as:

There it is,
The interminable tumbling of
the great grey Main of moonlight, washing over
The little oyster-shell of this
month of April.
There it is,
there it

month of April.

Some of us found it irresistible to observe Jennet's line, "The morning came, and left the sunlight on my steps like any normal tradesman," and to add to it Dylan Thomas's words for Mrs. Ogmore-Pritchard, "And before you let the sun in, mind it wipes its shoes."

Words, words....I mentioned, very briefly last week, Chic Murray, the Scottish comedian who makes sure that we miss not a comma in the progress

Scottish comedian who makes sure that we miss not a comma in the progress of his wildly detailed anecdotes, "I thought it the best thing to do," he keeps on saying. And I am quite sure it is better to use words as Fry and Thomas, in their various moods have done, than to wish always to behave like the "angry boy" of the Jonson play: "Child of wrath and anger."

THE BOLSHOI BALLET FOR A COVENT GARDEN SEASON.



A PAS DE TROIS IN THE MERRY-MAKING IN ACT I OF "SWAN LAKE": (LEFT TO RIGHT) MARINA KONDRATIEVA, WHO IS VERY HIGHLY ESTEEMED, BORIS KHOKHLOV, AND L. CHADARAIN.



THE PRIMA BALLERINA ASSOLUTA, GALINA ULANOVA, AS GISELLE, PARTNERED BY YURI ZHDANOV AS ALBRECHT, IN ACT I OF THE FAMOUS BALLET TO ADAM'S MUSIC.



IN ACT I OF LAVROVSKY'S BALLET "ROMEO AND JULIET"
TO PROKOFIEV'S MUSIC: NINA CHOROKHOVA AS JULIET'S
FRIEND AND BORIS KHOKHLOV AS A TROUBADOUR.

ULANOVA IN ONE OF HER MOST FAMOUS ROLES—JULIET IN THE PROKOFIEV "ROMEO AND JULIET." ULANOVA CREATED THIS PART AT ITS PREMIERE IN MOSCOW IN DECEMBER 1946.



THE VERY SPIRIT OF YOUTH AND SIMPLICITY: MUZA GOTLIEB IN THE FIRST ACT OF "GISELLE." ONE OF THE YOUNGER MEMBERS OF THE COMPANY.



ONE OF THE PRINCIPAL MALE DANCERS OF THE COMPANY: A. LAPAURI AS THE CRIMEAN KHAN GIREI IN "THE FOUNTAIN OF BAKHCHISARAI."



AFTER MANY ALARMS AND EXCURSIONS: WORK BEGINS AT COVENT GARDEN AS THE RUSSIAN MUSICAL DIRECTOR, MR. YURI FAYER, REHEARSES THE ORCHESTRA.

After a week of threatened cancellations and intense activity between London and Moscow, throughout which it appeared that the Bolshoi Ballet would cancel its visit to London because of the outstanding case of the Russian woman discus-thrower charged with stealing five hats from a West End store, the Soviet Ministry of Culture announced on September 28 that the ballet company would travel to London for its scheduled three-and-a-halfweek season at Covent Garden. The management of Covent Garden announced that it was their firm intention to open as announced on October 3;



IN PROKOFIEV'S "ROMEO AND JULIET": (L. TO R.) A. YERMOLAYEV AS TYBALT; I. OLENINA AS THE NURSE; GALINA ULANOVA AS JULIET; AND YURI ZHDANOV AS ROMEO.

and intense activity to rush the preparations through began at once. The scenery, which had been lying in the Surrey Docks, began to reach the theatre on September 29. The same day the two musical directors, Mr. Yuri Fayer and Mr. Gennaldi Rozhdestvensky, and the two ballet directors, Miss Alla Tsabel and Mr. L. A. Pospekhia, arrived by air with a number of stage technicians from Moscow; and on September 29 Mr. Fayer met the theatre orchestra and conducted a three-hour rehearsal of Prokofiev's "Romeo and Juliet." The main body of the company, headed by its prima ballerina assoluta, Galina Ulanova, arrived by air on October 1.

FROM PAST TO FUTURE: THE UNUSUAL ON BOTH SIDES OF THE ATLANTIC.

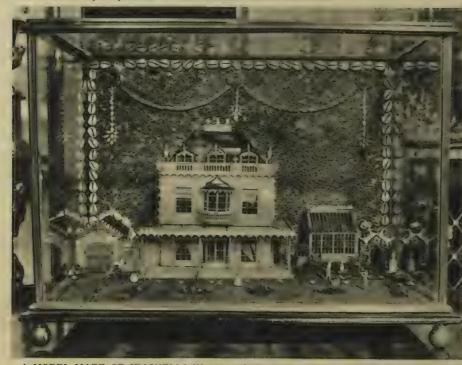


A MOTORING DEVICE OF THE FUTURE: A BUICK CENTURION FITTED WITH A TELEVISION CAMERA THAT SERVES AS A DRIVING MIRROR. Among the many unusual exhibits which will be shown at the International Motor Show at Earls Court, which is due to open on October 17, is this ultra-modern Buick Centurion fitted with a closed-circuit television system. A camera fitted to the boot relays a picture on to a screen in front of the driver.



BEGINNING THE WORK OF RESTORING ST. MARY-LE-BOW CHURCH, CHEAPSIDE: THE LORD MAYOR ASSISTS IN THE REMOVAL OF THE DRAGON WEATHER-VANE.

On September 28 the work of restoring the famous City church of St. Mary-le-Bow began when the copper-gilded dragon weather-vane was removed from the top of the steeple. The Lord Mayor of London, Sir Cuthbert Ackroyd, assisted as the dragon was lowered to the ground.



A MODEL MADE OF SEASHELLS IN 1810: OVER 7000 SHELLS WENT INTO THE CONSTRUCTION OF THIS UNUSUAL EXHIBIT AT THE AUTUMN ANTIQUES FAIR, CHELSEA.



A RARE JACOBITE RELIC OF CHARLES I: A MINIATURE AND SIXTEEN OVAL TRANSPARENCIES RECORDING THE LIFE-STORY OF THE MARTYR KING. There are a great number of interesting and unusual exhibits at the Autumn Antiques Fair at Chelsea Town Hall. The set of transparencies of Charles I exhibited by Mr. Ivar Mackay is one of three such in existence. When the oval transparencies are placed in turn over the miniature, they record the important events in the life of the king.



A NEW TELESCOPIC TRACKER FOR THE U.S. ARMY SIGNAL CORPS: DEMONSTRATING THE DEVICE WHICH CAN TRACK MOVING TARGETS AT A DISTANCE OF 300 MILES AND SHOWS THEM IN NATURAL COLOUR, WHILE AUTOMATICALLY TAKING BLACK-AND-WHITE PHOTOGRAPHS OF THEM.



A NEW DEVICE FOR CALLING DOCTORS AT ST. THOMAS'S: A DOCTOR HOLDING HIS TINY RECEIVER.



A PORTER IN THE HOSPITAL'S LODGE DEMONSTRATING THE TRANSMITTER.

The difficult problem of efficiently summoning doctors in the widespread area of a large hospital has been successfully overcome at St. Thomas's Hospital, London, by the installation of a new system for getting in touch, more or less instantly, with a doctor in any part of the building. Each doctor carries a small "fountain-pen!" receiver to which individual calls are transmitted from the porter's lodge. The signal is so quiet that it does not disturb patients.



AN EXTREMELY RARE SPECIES OF WHALE KNOWN ONLY FROM A FEW STRANDED SPECIMENS: THE STRANGE, TWO-TOOTHED BEAKED WHALE (MESOPLODON STEJNEGERI) RECONSTRUCTED BY OUR ARTIST.

It was announced earlier this year that the British Museum (Natural History) had received as a gift from the Malacca Museums Board the 2-ft. skull of an extremely rare species of whale, Mesoplodon stejnegeri, one of the beaked whales, known only from a very few specimens found stranded. This skull is from a whale found stranded in November 1954, six miles south of Malacca town. Mr. G. Newmark, of the Henry Gurney School, Malacca, who found the whale and dissected it, said that it was 13 ft. 11 ins. long and dark grey in colour, with light scar marks near the tail. A photograph of the whale, taken by Mr. D. Cole, of the Department of Fisheries, Malacca, was used by Mr. Neave Parker for his reconstruction shown on this page. Previous

specimens of this whale were collected from the coast of California and the finding of the Malacca one suggests that the species may have a wide distribution in the Pacific. The beaked whale, which feeds on squid, can be readily identified from the unusual position of its dorsal fin, which is near the middle of the body; and also from its one pair of greatly enlarged teeth which are situated in the lower jaw. These two teeth stick straight upwards, projecting outside the mouth when it is closed, as can be seen in this drawing, the tips of the teeth being about level with the top of the snout. The skeleton of one of these whales, measuring about 18 ft. long, is in the United States National Museum, Washington.

Drawn by our Special Artist, Neave Parker, F.R.S.A.



NOTES FOR THE NOVEL-READER.



THE NOVEL OF THE WEEK.

OF late we have been getting a stream of documentaries about British of late we have been getting a stream of documentaries about British rule under the stress of Asian or African revolution. . . . "And the Rain my Drink," by Han Suyin (Cape; 16s.), is therefore easily classified; yet it affects one like a new species. It has the most freakish of plots. It is at once fiction, and not fiction. The writer appears as herself—a woman doctor newly arrived in Malaya. Then she drops herself, to become omnisciently identified with some other, imaginary figure in her huge cast English or Chinese. Then she returns to herself . . . and so on. There are dramatic events, like the murder of the Todak "Resettlement Officer"; but, as at Todak, they may occur in an interval and be left hanging. Or but, as at Todak, they may occur in an interval and be left hanging. Or as with Big Dog Tsou, the "reclaimed" terrorist, and Neo Saw, the "irreclaimable" detainee, they

may add up to a complete and tragic little case-history. If there are "central" characters, they are Ah Mei, a bandit girl turned informer, and Luke Davis, a police officer. Ah Mei's story is finished but not told; and Luke has no story, only a predicament. The point of view switches without warning; so does the point in time—not on the flashback system, but on a firefly system.

In fact, as storytelling it is a welter. But it should really be called "Picture of Malaya." Its should really be called "Picture of Malaya." Its

should really be called "Picture of Malaya." Its anomalies seem to evoke the whole country, the whole Emergency, the chaos of murdering idealism, half-hearted liberalism and grotesque, inevitable injustice in the fullness of life: as though we were not merely presented with Malaya, but plunged into it. Of course, the writer has an immense advantage, the interest of two worlds. Naturally advantage; she is free of two worlds. Naturally, her heart favours the Chinese; but her English are equally realistic, and have nothing to complain equally realistic, and have nothing to complain of but a remorseless yet sympathetic accuracy. Their goodwill is described as sincere—up to a point. Singly, they can be as generous-rinded as Luke Davis; or they may have a Führer complex and conceit of infallibility, like the murdered R.O. At worst, they are not deliberately unfair or cruel. But they are sunk in linguistic ignorance: stupidly, like the R.O., or helplessly, like the benign Commandant who has to report his charges "white," "grey" or "black," though he can't talk with them, and has nothing to go on but their servility. them, and has nothing to go on but their servility. In this multi-racial theatre, not even Han Suyin is the complete guide; she tells us very little about the Malays. But to the mass of enlightenment must be added the lush, exuberant preciosity of décor. In any milder context, these descriptive passages would seem overwritten. As it is—once more we seem to be in Malaya

OTHER FICTION.

"The Last of Britain," by Meriol Trevor (Macmillan; 16s.), calls up a pageant of British society in the Roman aftermath, just before the eclipse at Dyrham. It is a tired civilisation; and Lucius Candidian, son of the Prince of Bath, is a tired man—sensitive, únhopeful, and exhausted by a love which was nothing but pain, for a woman who is now dead. He has been ten years in exile, owing to the machinations of his sister and brotherwho is now dead. He has been ten years ...
owing to the machinations of his sister and brotherowing to the machinations of his sister and brotherowing to the machinations of his sister and brotherowing to the machination of his sister and brotherowing the machination of his sis owing to the machinations of his sister and prother-in-law, and had no wish to return. "Intrigue, corruption, ambition: that's all there is in Bath." But now the old Prince is dying, and sends for him. Lucius has to go; and afterwards, he can't refuse to succeed. Better an incompetent, who would at least try to unite West Britain against the Saxons, than a soldier like his brother-in-law, whose pet ambition is to take Gloucester. . . .

The next year sounds full of drama—treaties, conspiracies, attempted murder, flight and recall, with defeat at the year's end. Really, it is as quiet as Lucius: a scene of old friends talking, and their children falling in love. And it is not sad, for Lucius dies a Christian. Glastonbury is the heart the novel. It conveys no sense of period-all

that, for the year 576, has to be made up; but there is great charm in the civilised, elegiac tone.

"The Truth Will Not Help Us," by John Bowen (Chatto and Windus; 12s. 6d.), is a historical episode in partly modern dress, looking rather like one photograph on top of another. In 1704, the captain and two officers of the English ship Worcester were hanged on Leith Sands for piracy, during a convulsion of anti-English feeling. There was nothing behind the charge but hysteria.

Mr. Bowen has raised the ghost of this incident—dwelling on the Worcester's

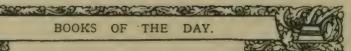
Mr. Bowen has raised the ghost of this incident—dwelling on the worcester's "white sails," keeping the piracy charge, mentioning Godolphin and Queen Anne. However, the scene is nameless, the rumour-mongers have television sets, and the trial is modelled on an investigation by the Un-American Activities Committee. This was a bright, if not entirely happy idea. It shows at its best in the horrid comedy of the "Investigation," and of the

two Indian seamen.

In "The Benevent Treasure," by Patricia Wentworth (Hodder and Stoughton: 12s. 6d.), the orphan Candida Sayle has been asked to stay with two unknown great-aunts. They are unknown, because her grandmother was cast off for marrying a curate—thus disgracing the ducal forbear who ran away from Italy with a treasure it is supposed to be death to touch. As accomplished as ever, and even more romantic.



BOOKS OF THE DAY.



SEVERAL ARTS IN MANY COUNTRIES.

M. FAUBION BOWERS, the American author of "Theatre in the East" (Nelson; 42s.), is tough with the British. "The final blow," he writes, "less tangible but none the less real, to the continuity and outward flow of Hindu culture was the arrival 150 years ago of the British in India as a determined colonising force." . . . "As a general rule, it can be said that wherever the British have colonised Asia, theatre has appreciably declined." . . . (So, I might remind Mr. Bowers, have thuggery, suttee and child prostitution—but no matter.) "Hongkong is an island off the south coast of China, and together with Kowloon, a slice of the continent itself, comprises what the British there call 'the Colony.'" (What, I wonder, do Mr. Bowers and his friends call it?) But there,

of course, we reach the heart of the matter. Americans are so recidivist in their attitude to the history of the British Commonwealth that to-day, if the subject arises in discussion, you would think that they had that moment come back from throwing tea into Boston harbour. It is odd that a nation with so great a phobia of Communism should use the words "colonist" and "colonisation" should use the words "colonist" and "colonisation" with the exact false accent given to them by Communist propaganda. But all this must not be allowed to obscure the fact that Mr. Bowers has written a fascinating book. It can be heartily recommended even to those who are tepid about dancing and drama, and who neither like nor understand the East. That is no mean achievement, for Mr. Bowers is an expert, and experts are not always successful in making their expertise not always successful in making their expertise acceptable to laymen. The reader will learn about the pwes of Burma, the Joget Bumbums of Bali, the Alphabet dance of Thailand, and the Suwa-Suwa of the Philippines—what is more, he will remember them and distinguish between them. Such are the author's powers of description. I wish I had space to quote at length from the chapter on Chinese dance and drama. A single paragraph must suffice: "Other conventions are also highly stylised. A ghost is recognisable by bits of straw hanging from his ears. Death or a swoon is portrayed by the actor crossing both eyes and falling backwards into the arms of a waiting stage attendant. Wind is shown by a man careering across the stage with a small black flag in his hand Billowy clouds crudely painted on boards are waved at the audience to show the outdoors or summer-The foreigner finds himself taxed to understand the sometimes esoteric symbolism of the stage. The Chinese, on the other hand, feel that the detailed realism of Western drama atrophies the imagination, and therefore impairs the spectator's highest æsthetic responses." This book is superbly

nighest æsthetic responses." This book is superbly illustrated. It is certain to give much pleasure—even to colonists.

With M. Marcel Brion's "Schumann and the Romantic Age" (Collins; 21s.) we are back on home ground—not that there is anything particularly homely about it. The back of the dust-cover reproduces some impressive encomia by German reviewers of this work, one of whom describes it as "the best guide to initiate the reader in the art of the best guide to initiate the reader in the art of Schumann." This it certainly is not. Speaking as one needing initiation, I must confess that my feeling, on laying this book down, was that of one craving instruction in long division who has been lectured on the quantum theory. It is an erudite book, and I salute its erudition, but I have not acquired from it any very clear picture of Schumann's art, and what I have learned of the man himself has not greatly endeared him to me. man himself has not greatly endeared him to me. Moreover, M. Brion has caused me to pick a quarrel with the Romantic Age. I suppose that any reaction against the Age of Reason and the Enlightenment must necessarily produce an Age of Unreason and a good deal of Obscuration, but English readers who think of the romantics in terms of Wordsworth and Sir Walter Scott will find it hard to recognise their German counterparts, who took their romanticism seriously. It appears that hard to recognise their German counterparts, who took their romanticism seriously. It appears that they committed suicide at the drop of a hat. "What meaning," writes M. Brion, "are we to attribute to Kleist's suicide, contemplated in 1810 and carried out in the following year? He did not go alone, but took a girl with him.... It was the natural culmination and fulfilment of a terribly frustrated life. The others who found the same way heroic and aesthetically laudable..." When I read

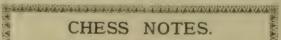
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out, a way that is both heroic and æsthetically laudable. . . ." When I read this nonsense, I am through both with the Romantics and with M. Brion.

To complete a column wholly devoted to the arts, I welcome David Ewen's "Encyclopedia of the Opera" (Calder; 50s.). It is full of useful information, and written with a pleasant irony. I was delighted to learn that Wagner, whose works I have always cordially disliked—his many fans must forgive what they will regard as a barbaric eccentricity—" found solace in the love of other women, usually the wives of his benefactors." I thought as much

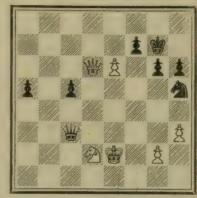
Finally, we have "London's Festival Ballet Annual 1956-1957," edited by A. George Hall (Grays Inn Press; 21s.). This contains contributions from Sacheverell Sitwell, Anton Dolin, and A. V. Coton, together with magnificent illustrations. No balletomane should miss it.

E. D. O'BRIEN.



By BARUCH H. WOOD, M.Sc.

THE following play from a recent match between the U.S.S.R. and Yugoslavia emphasized in curious wise the strength and weakness of a knight: MILIC (Black)



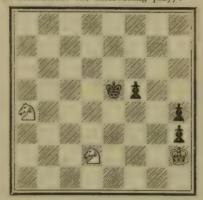
TAIMANOV (White)

In this position Black cogitated, "Why bother my head with the obscurities that might arise from I..., P×P; 2. Q-K7ch, when I can simply pin White's fussy little king's pawn by?"

1..... Q-B3

...only to be confounded by 2. P-K7! $Q \times Q$ 3. P-K8
...becoming a knight: check!
4. $Kt \times Q$

Now Black made a ferocious effort and, recalling that two knights and a king cannot mate a bare king, campaigned with remarkable success to eliminate the last of White's pawns. The position of our second diagram was reached (it is a fascinating exercise to reconstruct the intervening play):



Two knights against one pawn can sometimes win. One knight blocks the pawn, the other, aided by its own king, stalemates the opposing king. Finally, the first knight rushes up to give mate before the pawn, now freed to advance, can queen and cause trouble. That is not feasible here.

That is not feasible here.

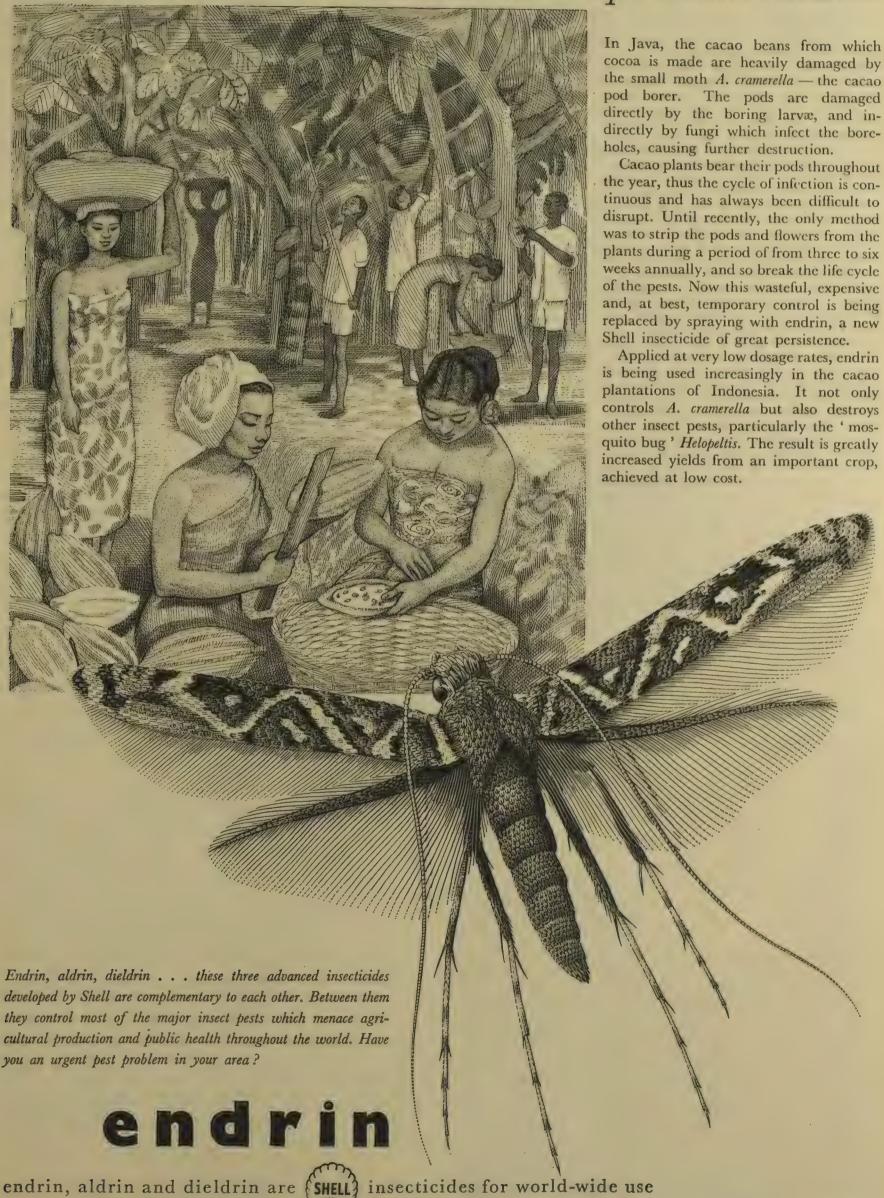
The remaining moves were: 1. Kt-B5, K-Q5;
2. Kt-K6ch, K-K6; 3. Kt-QB4ch, K-Q6; 4. Kt-K5ch,
K-K5; 5. Kt-KB7, P-B5; 6. Kt(K6)-Kt5ch, K-K6;
7. Kt×P, P-B6; 8. Kt-K5, K-K7; 9. Kt-Kt4,
K-B8; 10. Kt(Kt4)-B2, K-K8; 11. Kt-Q3ch, K-K7;
12. Kt(Q3)-B4ch, K-B8; 13. K-R1, K-K8; 14.
Kt-Q3ch, K-K7; 15. Kt(Q3)-B2, K-B8; 16. Kt-Kt4,
K-K8; 17. K-Kt1, K-K7; 18. Kt(Kt4)-B2, K-K8;
19. Kt-Q3ch, K-K7; 20. Kt(Q3)-B4ch, K-K8; 21.
Kt-Q3ch, K-K7; 22. Kt(Q3)-B2, K-K8; 23. Kt-Kt4,
K-K7 (did you ever see such a merry-go-round?);
24. Kt-R2, P-B7ch! 25. K-Kt2, K-K8; 26. Kt-B1,
K-K7; 27. Kt-B4ch, K-K8; 28. Kt-Q3ch, and
Black had secured the draw.

Truly, chess is not one but a diversity of

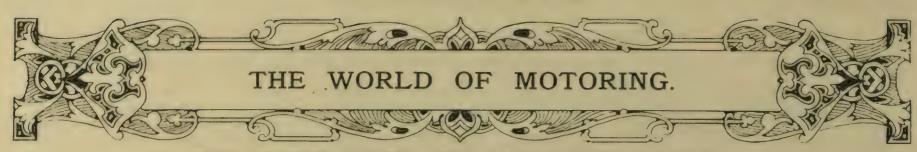
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CAR OF THE MONTH-THE NEW HILLMAN MINX.

By LIEUT.-COLONEL A. G. DOUGLAS CLEASE, B.Sc., A.M.I.MECH.E.

FOR a quarter of a century the Hillman Minx has been a well-liked family car of small, or at most medium, size. It has been steadily improved year by year and in its latest, and certainly medium-sized, form the New Minx it will make many new friends both in this country and abroad.

In the first place its appearance marks a decided advance, for its lines are gracefully modern and can vie with those of any Continental marque. It is also roomier than its immediate predecessor, the Mark VIII, as well as more comfortable, and its performance has been enhanced in many ways.

The car tested was the de luxe saloon with a two-colour finish, but there

The car tested was the de luxe saloon with a two-colour finish, but there are also the Special Saloon in a single-colour finish, and the Convertible. The two colours of the test car were cream and beige, in a mere male's judgment—and after 350 miles of sunshine and shower they showed surprisingly little mud or dust—a very serviceable combination.

The interior trim was a pleasing shade of red, in a ribbed nylon material for the upper part of the doors and in imitation leather for the remainder and for the seats. The roof lining was a light-coloured plastic, and therefore washable, and the floor-covering was red carpet at the rear and moulded rubber at the front. These details are mentioned because the standard of the interior finish is higher than one expects in a medium-sized saloon.

fore washable, and the floor-covering was red carpet at the rear and moulded rubber at the front. These details are mentioned because the standard of the interior finish is higher than one expects in a medium-sized saloon.

Compared with the previous model, the main changes are an increase of 3 ins. in the wheelbase, the moving forward of the power unit, improvements in the front suspension and modifications to the 1.4-litre overhead valve "square" engine of 76.2 mm. bore and stroke, resulting in more power. At the same time overall dimensions are little altered, so that the handiness of the Minr has been

handiness of the Minx has been retained.

The changes made have not only given more passenger-space and brought all seats within the wheelbase of 8ft., but they have also improved the roadholding and the riding comfort. The integrally-constructed steel body is more torsionally rigid and the position of the wide doors in relation to the seating makes it easier to enter or leave the car.

On the road, the gain in

performance was appreciated in the first few yards. On the level, second gear is low enough for starting and acceleration on it is brisk until well in the 30's. The change to third gear affords a possible maximum of 60 m.p.h. plus, although most drivers will be tempted to change into top at, say, 50 m.p.h. On top gear a maximum near enough to 80 m.p.h. is available. Throughout its normal range the engine remains smooth and quiet. Only if one opens

and quiet. Only if one opens the throttle generously when running on top at speeds below about 15 m.p.h. is there a slight roughness suggestive of the power being developed.

Gear ratios are well-chosen and suit the engine, and the steering-column gear change is pleasantly positive but light in action. First and second gear positions are on the lower plane, top and third on the upper, and reverse is obtained by pulling the lever knob outwards to pass the safety stop and then downwards and backwards. The gear lever does not vibrate and rattle—a good point.

and rattle—a good point.

Steering-wheel position is important for comfort on a long run and the New Minx earns full marks in this respect. So it does for the ease of adjustment of the bench-type front seat, for the location of the pendant pedals for clutch and brake, and for the position of the substantial handbrake lever alongside the end of the seat, where it is convenient and yet

brake lever alongside the end of the seat, where it is convenient and yet out of the driver's way.

Well-placed controls certainly inspire confidence; the lightness of the steering, which requires three turns of the wheel from lock to lock, its nice degree of under-steer, and good road-holding do not betray the confidence. One can take the Minx fast into a bend with the knowledge that it will behave perfectly, not rolling appreciably and following its proper path. To this various factors contribute, the stiffness of the body structure, the lay out of the front suspension, in which threaded metal bushes are used at all pivot-points, the anti-roll bar joining the lower wishbone links, and the low centre of gravity.

Thanks to the combination of good handling qualities and a lively engine, which with an 8 to 1 compression ratio develops 51 b.h.p. at 4600 r.p.m., the car surprises one by the performance it can put up. In bad weather and on a route which included winding roads, some traffic congestion and a few appreciable gradients, it averaged 40 m.p.h. in ordinary driving, no attempt being made to achieve such a figure. But it not only

cruises very happily at 60 m.p.h.; it quickly gets back to its stride after dropping to lower speeds. At the same time, the overall fuel consumption proved to be 32 m.p.g., and an even higher figure could undoubtedly be obtained for a lower average speed.

obtained for a lower average speed.

It goes without saying in view of the high average attained that the Lockheed hydraulic brakes, with two leading shoes in the front 8-in. diameter drums, are quite adequate. The springing also assures comfort, although it is a little lively at the rear with a light load. An excellent feature is the car's general quietness, for the level of mechanical noise is low, wind noise is also unobtrusive even at high speeds, and road noise and vibration are dealt with by rubber inserted between springs and body shell

In its appointments the New Minx is well turned out. wheel carries the horn ring, and beneath it projects a slender lever for the flashing indicators. The instruments are well-placed in a central panel with below them switches and subsidiary controls, including those for heating and ventilation. At each side is a useful parcel shelf. The screenwasher control is just forward of the wheel. Both front doors have key-operated locks and all doors can be locked from inside, although the locks are arranged so that the driver cannot inadvertently lock himself out.

Luggage accommodation is generous for a car of this size, even though the spare wheel is housed vertically at the side with, behind it, the wheel-changing tools. The locker lid is spring-loaded and hinges well up, being held by a stay to make loading or unloading easy. Both front and rear burners are of wrap-around

type.

MOTORING NOTES.

On Thursday last, October 4, the Paris Motor Show opened in the Grand Palais des Champs Elysées and remains open until October 14. The larger and more important manufacturers have concentrated on modifications and improvements to existing models rather than on the introduction of new designs.

A new Austin-Healey "100" has the B.M.C. 6-cylinder engine of 79.4 mm, bore and 89 mm, stroke (2639 c.c.). Modifications to the open two-seater body have increased the passenger-space and two occasional seats provides accommodation for provide accommodation for children. A fixed single-panel curved screen is fitted.

Two new models recently introduced by the Standard Motor Co. Ltd. are the Vanguard

Motor Co. Ltd. are the Vanguard Sportsman saloon and the Vanguard Estate car. The Vanguard Estate car. The Sportsman engine incorporates some of the features of the Triumph T.R.3 power unit and, with a compression ratio of 8 to 1, it develops 90 b.h.p. at 4500 r.p.m., giving a maximum road speed of between 90 and 100 m.p.h. The Laycock-de Normanville overdrive is fitted as standard equipment and is operative on second and top gears of the three-speed gear-box, so that is operative on second and top gears of the three-speed gear-box, so that a total of five forward ratios is given. Larger brakes are also fitted in view of the enhanced performance. The radiator grille is wide and shallow, and gives the car a distinctive appearance. Basic price is £820 and purchase

tax £411 7s.

The Estate car also has the larger brakes but otherwise follows normal Vanguard practice. Its six-light body has a divided tail-gate. Basic price is £765 and purchase tax £383 17s.

Minor modifications only are made to the Vauxhall range for 1957, including a slight raising of the two compression ratios which are optional according to the grade of fuel to be used. In place of the former enginedriven screen-wiper, a two-speed electric wiper is now fitted, and a new Zenith carburettor gives more m.p.g. Restyling includes a new radiator grille with horizontal slats and grouped rear lamps, flashing indicators, and reflectors. The Velox is also now available in Estate car form, conversions of the standard saloon body being carried out by Martin Walter Ltd. and the Grosvenor Carriage Co. Ltd.

The British Motor Corporation has announced the doubling of the guarantee period from six months to a year on all new B.M.C. car sales, this being retrospective to cover all cars sold since August 1 this year.



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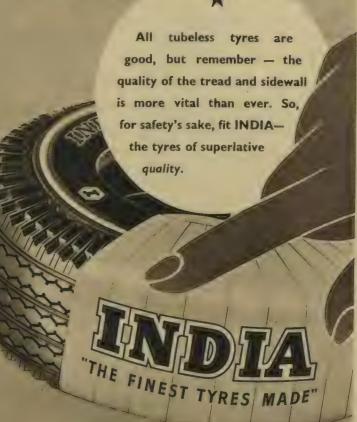
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Time by the Forelock

IT IS SAFE to say that nobody starts Christmas shopping before October, and that people who do begin it before the month is out are persons of unusual providence. When we meet them—their car laden to the gunwale with parcels, their long, neat list already more than half ticked off-we do not feel for them the admiration they deserve. Why not? They have not stolen a march on us, they have not availed themselves of some privilege which we do not share; all they have done, as far as we are concerned, is helpfully to ensure that, when we hurl ourselves into the fray in mid-December, there will be one less person between us and the counter. And yet-despite all this, despite our better natures—we cannot help being vaguely, mildly annoyed with them. Occasionally those of us who are not irredeemably unmethodical have an impulse to follow their example; we may even get as far as entering a shop and gazing about us in a dynamic and discriminating way. Much good seldom comes of this. We have not got a list, we do not know what we want nor whom we want it for; we lack a plan. Outside the air is still mellow, the twilight of the year not yet upon us. We make some idiotic purchase and withdraw. It is no good meeting trouble halfway, and there are better things to do in October than our Christmas shopping.



nodities which contribute to the Christmas festivities come within the orbit of the Midland Bank even earlier than October. The Bank provides an all-the-year-round service for importers and exporters—as may be seen from the booklet 'Trading Abroad' (free from any branch).

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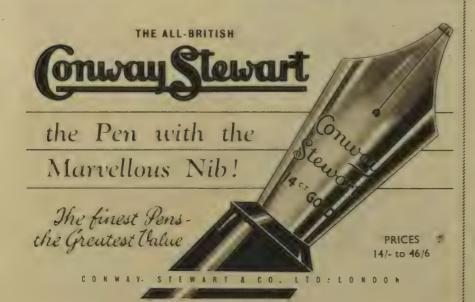


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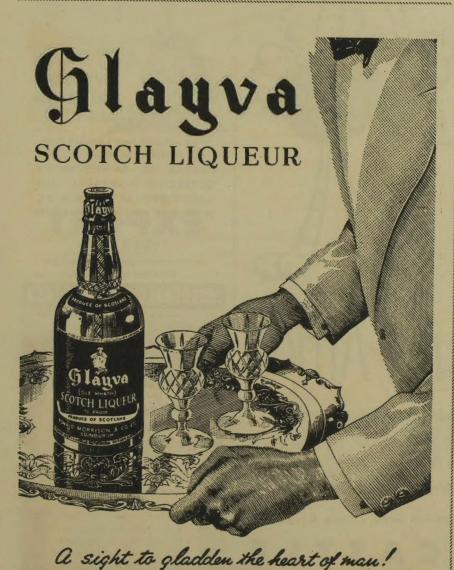
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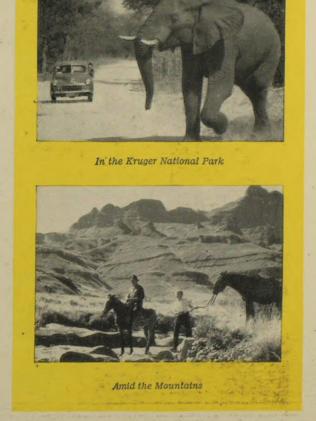


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